DWB

DREAM WATCH BULLETIN

The Journal of British Fantasy Television No 64 APRIL 1989 U.K.£1.50 rec. U.S.$4.50 Can.$5.95

NEW Dr WHO CANCELLATION THREAT

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BLAKE's 7 News Special

AMERICAN S-F TV REVIEW

'WHO PLAY UPDATE

Target's 'The Chase' FULL COLOUR PREVIEW

WHO MAKE THE DALEKS TICK? Find out inside...

editorial

DREAM WATCH BULLETIN

The Journal of British Fantasy Television

P.O. BOX 1015, BRIGHTON BN2 2YU

WELCOME TO THE FIRST of what I hope will be many full colour regular issues - at no additional cost to you, the reader! Our change of format has been a great success (interestingly only two people requested a refund of their subscription after our offer last issue) and a vast increase in readers has enabled us this extra luxury. We hope you approve of our use of colour this issue and if you have any ideas for the future do let us know.

Speaking of colour, next month sees the first of this year's DWB Specials - over twice the size and with twice the amount of colour - packed with many absorbing features, including: a full colour review of DOCTOR WHO - The Ultimate Adventure and an in-depth interview with the author Terrance Dicks; an interview with the 60's Monster Makers (including a colour photo of a DOCTOR WHO monster only ever previously seen in black and white!); a full colour feature on the Tom Baker Myth Makers tape; Results of our 1988 Readers Poll, DOCTOR WHO 25th Anniversary Series Survey/BBC Video polls; Gerry Davis on DOOMWATCH in our tribute to Terence Dudley; A Retrospective of DOCTOR WHO's landmark 25th series with a full colour centrespread of the season's poll winner; STAR TREK: THE NEXT GENERATION - an American's-eyeview; Exclusive review of W.H.Allen's forthcoming DALEKS' MASTER PLAN; all the month's news and views and much more! All being well the issue will be out in approximately five weeks time.

Now to announce the winners in our subscription prize draw for the four sets of surviving Doctors postcards. They are: D.Bright from Essex, Keith Kleespies from Texas, Douglas Angel from Norfolk and Steve Rogers from Suffolk. You will each be receiving the cards autographed by Jon Pertwee, Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy in the next few weeks. We have also decided to draw an additional two entries from people who enter our 25th Anniversary Series Survey so if you haven't already done so please hurry (the form is reprinted on page seven and the closing date is April 8th).

As mentioned, the complete results next month. Till then,

GARY

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news

DE-REGULATION
A BLESSING, OR A CURSE ?

IF YOU'VE BEEN visiting another planet or living with your head in the sand recently, de-regulation won't mean anything to you. If you haven't, you might have realised that the new laws governing de-regulation and its knock-on effects may be a blessing...or a curse.

With the apparent ease with which we (the general public) are supposed to be able to get satellite TV and the influx of new channels, laws governing what can be shown, and when, had to be laid down in a government white paper. These laws have been nicknamed de-regulation as that is what they do.

To compete with the satellite channels, the Beeb and independent channels are having to re-assess their programming as they will now have to compete with at least three satellite companies transmitting up to ten new channels **each**. So what are the 'old boys' going to do ? Re-make old and vintage series, of course, and no, I'm not joking!

RE-MAKES

After many years of the Beeb and independents maligning the cult series they produced, like **The Avengers, Randall & Hopkirk, Quatermass, Adam Adamant**, etc., etc., these are the kind of series having the dust blown off them even as you read this, **and** being considered for re-making with new casts to win back the viewers from satellite. Isn't it amazing that when the chips are down the main TV stations go back to good TV to save themselves when they have insisted - for the past few years - that these kinds of programmes are totally opposite to what we want to see!

None of us are going to howl with protest at these re-runs (who knows, we may **even** see **Sapphire and Steel** again!), but what of re-makes ? This may prove to be a massive disaster: look at **Star Trek: The Next Generation** as an example. Okay, not a straight copy (no matter how hard it **tries** to be), but can you imagine anyone else as Marty Hopkirk other than Kenneth Cope, or John Steed played by someone other than Patrick MacNee ?

These kinds of characters are not Time Lords or No.2s. It's not written into the plot that it is feasible for these charcters to change their appearances. I fear that - as with so many series that have changed the lead actor but not the character - these re-makes will be anything but successful. I only hope I will have to eat my words, but I doubt it.

FIASCO

But what of the satellite channels trying to entice us to watch their specialised stations ? The only one we can make judgement on is SuperChannel and the **Blake's 7** fiasco, not to mention what they did to **Doctor Who.**

SuperChannel declared it would show **Blake's 7** Season 1 and **Doctor Who** from Robot. Ah, they didn't say in what order, did they, or that they would show all of Season 1 **Blake's 7** or all of the Robot season, did they, or that they would show anymore after this, and they didn't did they ?!

But they **did** show episodes in different timeslots on different days, without much warning, stopping halfway through a season then several weeks later starting up again at the beginning of the season. Not to mention not showing stories in the correct order and running re-runs of episodes **already** shown inbetween!

Maybe not all the satellite channels are going to be as disorganised, they can't afford to be, but the SuperChannel cock-up does not instill confidence.

Another thing all you dish owners must consider is who the satellite companies will be buying the series from ? Yes, auntie Beeb and the independents, and they are hardly likely to sell series that, a) can be used to compete against them for viewers, and, b) heavens forbid, they consider re-running.

So we may be stuck between the devil and the deep blue sea, as they say, faced with satellite re-runs we won't all get or re-makes we won't all want.

You pays your money and makes your choice. Me ? I'll go for original re-runs on the four main networks, but then, that's not necessarily one of the options offered...**Jean Riddler**

NEW LWT BLOCKBUSTER

MURDER ON THE MOON is a space thriller being produced by LWT in association with American companies CBS and Viacom.

The mini-series stars Brigitte Nielsen - ex-girl friend of Rambo star Sylvester Stallone - who also starred in Beverley Hills Cop 2. Co-starring in this SF spectacular are Juliet Sands, David (The Chinese Detective) Yip and Jane (**The Dark Angel**) Lapotaire.

Story details are sparse, but shooting has been going on throughout February.

Michael Lindsay-Hogg is directing, from a script by Carla Wagner. The series includes model work and computer special effects provided by a company called Effects Associates.

No transmission dates have been discussed as yet but we'll keep you posted on its progress in forthcoming issues... MJ

QUARTERMASS CREATOR ADAPTS DARK FANTASY TALE

NIGEL KNEALE, creator of the BBC TV series Quatermass, has returned to dark fantasy with his adaption of The Woman In Black for Central Films - the film-making arm of Central Television.

Kneale, who also wrote The Stone Tape and The Year Of The Sex Olympics, has adapted the Susan Hill novel - an Edwardian ghost story - into a ninety-minute feature film for television.

The story stars Adrian Rawlings as a young solicitor brought in to sort out the affairs of a recently deceased lady. There is only one other mourner at the funeral - a young woman dressed in black. Despite his enquiries he can find out nothing about her, and the local people are saying nothing...

The idea for the adaption originated as a feature project from costume designer Barbara Kronig. The producer is Ted Childs and the director Herbert Wise. The cast includes David Daker and Bernard Hepton. MJ

VERNE, POE AND BROTHERS GRIMM ON THE SMALL SCREEN

THREE of the greatest horror/fantasy writers of all time are to make comebacks, thanks to television.

Adaptions of the work of pioneering science fiction author Jules Verne, horror scribe Edgar Allan Poe and the folk tales of the Brothers Grimm are all in production for the small-screen.

Young One Rik Mayal will play the storyteller in the ten-part series **Grimm Tales**, which uses animation to bring the fairy tales to a modern audience. The series of 11-minute programmes begin on ITV at 4.30pm from April 23rd. Produced by Corinne Westacott for Initial Film and Television, there is the possibility of an adult version to follow as ex-Tube/Wired producer Malcolm Gerrie has expressed an interest in upgrading the series to appeal to a more adult audience.

Ian Holm is set to star in **The Tales of Edgar Allan Poe**, a series of horror mysteries produced by Jo Wright. A pilot has been shot and the full series is awaiting the go-ahead. Poe's nightmarish work has previously been seen on the big screen in movies starring Boris Karloff, and later in those produced by Roger Corman.

Finally, **Around the World in Eighty Days** - Jules Verne's famous adventure fantasy - has been remade for television with an all star cast. Pierce Brosnan stars alongside Peter Ustinov, Eric Idle and Robert Wagner in this 3-part film mini-series, each two hours long. MJ

ANIMATING THE MYSTERIES OF LIFE

UNCERTAINTIES, the new BBC2 animated series, claims to be the longest-sustained piece of animation on television.

The nine-part series of ten-minute episodes promises to venture where no show has gone before, and to undercut conventional wisdom.

Bob Peck narrates the series which attempts to illustrate the topics of thinkers such as Baudrillard and Foucault, as well as a few off-beat ideas - like the thought that there is no such thing as time.

It promises to be a different experience...

Reviewed next issue...

LITTLE KNOWN ACTOR Simon Dutton has been named as the new **Saint**. The 31 year old's previous major rôle was in the BBC's swashbuckling By The Sword Divided five years ago. Filming on the six two-hour films began in March.

'SENTINEL' AMMENDMENT
by producer Chris Leach

"I recently Picked up a copy of **DWB#63** on Jon Pertwee's recommendation and read the interview you did with him last December, topics amongst which he discussed included the **'Starwatch'** project.

"As creator of the series I'm happy to see publicity at various stages but the name Jason Javlin did grate with me, as the character that Jon will be playing is Jason Havlin. Javlin sounds like some Japanese animated cartoon character, and this is no way the image of **Sentinel**, the confirmed name for the series if and when it reaches the screens."

A stage version of Fritz Lang's movie classic **Metropolis** (shown on TV over Christmas) opened in London last month at the Piccadilly Theatre.

Producer Joseph Brooks has raised over £2.5 million in the hope of turning the 1920's silent film into a 1980's musical spectacular.

LUCKY 13 FOR SUPERBOY

Superboy has been picked up by the American networks for an additional 13 episodes.

Despite luke warm reaction in Britain, the original half-season - currently being shown in ITV's Saturday 'trash'-time slot - has been so well received in the States that producer Alexander Salking has been asked to extend its run to 26 half-hour episodes. Filming has already begun, after a brief hiatus, at Disney's new Florida studios.

DC Comics - owners of **Superboy** - have announced that several of their staff members will be involved in scripting the new stories which will eventually materialise on British screens.

Paul Butler

FANTASY 'FIRST BORN' MAKES DRAMA TOP THREE

The Fantasy drama series **First Born** has made number three in the top fifty programmes of the 1988 Autumn TV season. With an average audience of 14 million, the serial was only beaten by perennial soap Coronation Street (no.2) and BBC sitcom Bread (no.1).

Only two other fantasy-orientated series made it into the Autumn season top fifty; **Chronicles of Narnia** at number 34, with an average of 10.2 million viewers, and ITV's imported series **Beauty and the Beast** at 39 with 9.9 million viewers.

Outside the top fifty were **Doctor Who** with a series average of 5.3 million - one million less than Watchdog in the same slot opposite Coronation Street on Monday's - and **Red Dwarf** averaging 2.7 million.

'89 CONVENTIONS

Utopia II is a three-day convention dedicated to Gerry Anderson's **UFO** to be held in Machester on the weekend of September 8-10th. The event comes hot on the success of Uforia I, held last June in London and which was attended by nearly 480 people as well as being oversubscribed by over 100. Estimates this year put it at being just as well attended with profits being split between Great Ormond Street Hospital and International rescue. Further details can be obtained from: Andrew Thompson, Flat 1, Shakespeare House, 93 Kedleston Road, Derby DE3 1FR.

Meanwhile Timescreen Magazine are holding their annual treasure hunt over the weekend of June 24-25th this year and the hunt will follow the format of the last two events. Locations toured will include those used in **The Avengers, The Prisoner** and **The Champions** and will start off from Borehamwood in Hertfordshire. More information can be obtained by writing to: A.R.McKay, 88 Edlington Lane, Warmsworth, Doncaster DH4 9LS.

LOTS MORE 'CAMPION'!

In a recent interview, Peter Davison disclosed that he has been contracted to make three seasons of **Campion**, with production runs from April to December. January to March he hopes to work in America where his wife Sandra Dickinson has began work on a new American sit-com entitled Real Life.

Beware the Blake Bootleggers

THERE IS A COMMON AILMENT that afflicts almost every producer of retail goods in the world. This ailment affects the growth and development of everything from jeans to video tapes, recorded albums to watches, whiskey to...fanzines. BOOTLEGGING.

What is perhaps unique about the bootlegging of fanzines has been that, since most fanzines operate on a non-profit motive, bootlegs have often cost **more** than originals! This has mainly been the case when British fanzines are bootlegged for the American market, where the average fan has more money to spend, and the import penetration of the originals has been low. For non-economists out there, this means that because there are no major publicising agents for the majority of British fanzines, few people know of their existence, and therefore do not buy them from Britain direct. Instead they rely on catalogues and it is because of this reliance that bootlegs slip through so easily. This is not to say that all catalogues carry bootlegs.

Undeniably there has always been some bootlegging in **Doctor Who/Battlestar Galactica** etc. fandom, but this has always been rather discreet and covert. This has not been the case with **Blake's 7** bootlegging. Initially bootleggers and legitimate traders alike seem to have underestimated the sudden increase in American **Blake's 7** fandom over the last two years. American fans have flocked to British conventions because **Blake's 7** merchandise, whether fan or licensed - has become so rare in the States. The bootleggers have been enthusiastically trying to catch up with demand, perhaps **too** enthusiastically for their own good.

Small time bootleggers - who have run off 50 copies on the office photocopier - are normally untraceable. They keep their heads low and make a tidy profit on the side. The big time bootleggers, who make thousands of dollars a year from their operations, have made themselves a little **too** obvious. Despite changing titles and rearranging artwork, re-typing and changing author/copyrighters' names, the sudden rush of fanzines from nowhere has been noticed, especially by those in Britain who have also bought the originals!

CAMPAIGN

HORIZON - the British **Blake's 7** fan club - has started a campaign to track down these bootleggers, and **DWB** has pledged to aid in any way possible, and also to extend the search into other areas of sci-fi fandoms.

Terry Nation has sent a letter of support, which states in part: "I totally share your sense of outrage at the...theft of the literary work of **Blake's 7** fans. It is the most blatant and cynical rip-off I have ever encountered. If you come up with a solution in which I can help, you can count on my total support."

We realise that legitimate traders may have inadvertantly stocked up with bootlegs. We would like to stress that this is **not** a witch hunt, and if you contact us we will put you in touch with the **genuine** copyright holders who will be very willing to supply originals undoubtedly at a lower price than the profit-hungry rip-off merchants.

To date, five bootlegs have been positively identified, and details are given below. So far only circumstantial evidence has been found against a known trader, and we cannot feel justified in printing his name and company, even though we are 99% sure he is responsible for at least one of these bootlegs. But when we have 100% prove of any bootlegging activities then names **shall be named!**

WE URGE READERS TO BUY ORIGINALS. They are often better typed, better presented, and you're not going to be ripped off over the price. Please remember that bootleggers work for profit, earn money from other peoples' hard work and have **no** commitments to the fans.

Please contact us, via the **DWB** address, if you have any information of **any** fanzine bootlegging activities, be it **Blake's 7, Doctor Who, Star Trek** whatever. All correspondence will, of course, be treated as confidential.

KNOWN BOOTLEGS TO WATCH OUT FOR

Bootleg: 'Between Black And White' A5 booklet. Red cover. 50 pages. Cover from 'Best Of Spacefall 1'. By 'Keith Black'. **Price:** $5.95.

Bootleg: 'Sanction' A5 booklet. Yellow cover. 42 pages. Cover from 'Best...' again. By 'Keith Black'. **Price:** $5.95.

Original: 'Best Of Spacefall 1' featured both stories (by P.Thomas, A.O'Neil, C.Knowles and Linda Webb-Taylor respectively), as well as other stories. A4 booklet. **Price:** £1.75 for the **entire** fanzine.

Bootleg: 'B7 Omnibus: Volume 1'. A4 booklet. Glossy cover. Four stories, with original writers credited. 79 pages. Cover same as Volume 2. **Price:** $5.95.

Original: 'Horizon 8 - The Official Fan Club Magazine'. A4 format. 97 pages. Four stories by P.Wright, J.Seaman, V.Leibson and part **two** of a story by R.Williams. **Price:** £1.75.

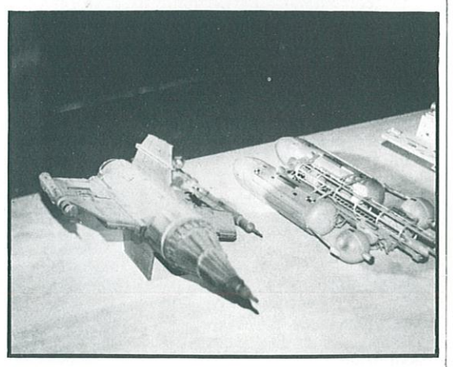
Bootleg: 'B7 Omnibus: Volume 2'. A5 booklet. 68 pages. Same cover as Volume 1 cover art by Robert Franks/FPS. Three stories with original writers credited. **Price:** $5.95.

Original: 'The FPS Series 5 Trilogy' by P.Chapman, D.Metcalfe and K.Taylor. A5 booklet. 68 pages. Cover art used for Volume 1/2. **Price:** £1.75.

Bootleg: 'Oracle'. A5 booklet. As orginal except...'3rd professional reprint December 1987'. Double column per page (not straight across as in original). Only 7 photos inside. Contains an advert for other bootlegs(!). **Price:** Unknown.

Original: 'Oracle'. A4 and A5 booklet. Last printing December 1986. 26 photos, 74 pages. Highly thought of research/reference book. **Price:** £2.00.

NO PERMISSION FOR RE-PRINTING WAS GIVEN BY THE EDITORS OR THE WRITERS/ARTISTS INVOLVED FOR ANY OF THE ABOVE BOOTLEGS



BLAKE'S 7 FANDOM ON THE INCREASE

The **Blake's 7 Appreciation Society, Horizon,** has reported that it's membership is increasing at a rate of 20 new members a month. This is in vast contrast to the situation 5 years ago when many clubs were forced to close down due to drastically falling membership figures. Although about half this figure is due to recent American interest in **Blake's 7,** the rest are British fans, many of whom have been introduced to **Blake's 7** through the highly successful BBC Video releases, as well as the reshowing of the series on cable TV. Whoever said Blake was dead!

For information on joining, send an SAE to: Horizon, 2FL, 114 Marchmont Rd, Marchmont, Edinburgh EH9 1BE.

AFTERMATH...DOWN UNDER

Q: How many Blake's 7 videos are there ?

A: Three - **The Beginning,** Duel and **Orac.**

WRONG! Latest on the list is **Aftermath,** containing some of the best episodes of the third season. One snag though, it's only available in **Australia,** and BBC Video have no plans to release the title over here at the moment, despite the success of the other videos. When asked why, the answer came back: "We don't know..."!

A NEW three-inch die-cast Liberator model is due for release this month, as is a Blake's 7 Technical Manual. Both will be examined next issue...

A BIT OF 'BLAKE'S 7' HISTORY IS PRESERVED

YOU MAY REMEMBER the Federation Starburst class pursuit ships. Originally three of them were made for **Blake's 7.** A white scout ship for Servalan was also made on a similar design. When one of the pursuit ships was lost during the third season, Servalan's ship was simply repainted brown, and became the third (Servalan having gained her own battle cruiser by then). These models were eventually broken up, but recently BBC effects wizard Mat Irvine found the lost pursuit ship in the BBC stores and brought it to the recent Space City event. (Photo: Richard Hatch).

Compiled by John H.Elsen

NEW AXE THREAT ?

A NEW question mark is looming over 'Doctor Who's' future on BBCtv, following a leak from a recent internal meeting between BBC1 Controller Jonathan Powell and representatives of BBC Enterprises.

Powell is alleged to have spoken out, confidentially, against the programme saying he wants to be rid of it altogether after Season 26, and that "No amount of fans' complaints or media campaigning will save it this time."

CATEGORICALLY

While these allegations can't be completely substantiated, several facts support it. Firstly, Sylvester McCoy's three-year contract expires at the end of Season 26 and once filming is complete the BBC will have been seen to have honoured it. Script editor Andrew Cartmel has also intimated he will leave "with Sylvester".

As for John Nathan-Turner, the very fact that he was told to stay put for one more year suggests the BBC have lost confidence in **Doctor Who** altogether.

Certainly it did seem last year - when the BBC were **seriously** considering the options for a new producer, **including** Paul Stone - that they might subsequently tender the programme to an independent production company for Season 27, but Powell also reputedly stated, categorically, that **Doctor Who** has **no** future on his channel - independently produced or not - while he is there.

News of the leak reached DWM editor John Freeman who contacted Kevin O'Shea - the BBC's drama press officer - and was told "No decision has been taken."

THEORY

One distant theory that has been quoted as a possible cause for Powell's renewed witch-hunt against the series is that a recent edition of The **Doctor Who** Appreciation Society newsletter - Celestial Toyroom - which contained a leaked document concerning BBC Enterprises' funding, angered him considerably and prompted him to rethink the series' future. It has been alleged he hates "obsessive fans" more than the programme!

With so many **Doctor Who**-related projects in force and BBC Enterprises ordered by Director General Michael Checkland to increase their profits substantially by 1991 - **Doctor Who** being one of their biggest earners - Powell will be under much pressure to keep the series ticking along. Certainly fans of the series will remain far from idle if his threats see the light of day...

COUNTDOWN TO STAGE PLAY . . .

WORK IS PROGRESSING to schedule on 'Doctor Who - The Ultimate Adventure'. Scenery builders moved in to The Wimbledon Theatre on March 20th to commence constructing the sets which will need to be ready for the opening matinee just three days later!

The Daleks for the play were believerd to Mark Furness Productions recently who are delighted with the finished result. Built by Suffolk Scenery - to the **original** Raymond Cusick blueprints - there are in all four 'soldier' Daleks (silver with blue balls), one Chief Dalek (black with gold balls) and...a surprise!

BANKS IN THE FLESH

The Cybermen are a mixture of 80's BBC props modified with new attachments to make them safe for a theatre environment.

David Banks is a recent recruit to the cast, but he won't be donning his Cyber-leader's costume. He will be appearing in the flesh as Karl. Juliet Hibbert doubles as Madame Delilah and Margaret Thatcher, Chris Beaumont plays the US Peace Envoy, around whom the story evolves, and the alien Zog is "stunningly realised" by Stephanie Colburn. As announced last issue, the companions are Rebecca Thornhill who plays Chrystal and Graeme Smith as Jason.

PERSONAL APPEARANCES

Jon Pertwee's agent has arranged a series of PAs to coincide with the play's tour. A pre-opening appearance at London's Forbidden Planet in New Oxford Street on March 18th was well-attended - despite it coinciding with DWAS' A Day At The Forum in Hammersmith.

Next, Jon can be seen at Ford Skyways in Liverpool on 10th April around lunchtime. It is Ford who are providing Jon with a car for the entire tour in order for him to get around from hotel to venue, theatre to theatre etc.

Then, on May Bank Holiday (the 1st), he'll be at Bristol Coal where an exact place and time has yet to be announced, and on June 1st he'll be appearing at Drayton Manor Park in Tamworth, Staffs, where he'll be opening two new rides in the leisure park. More PAs are to be announced. Mark Furness have yet to confirm the venue for the play during the week commencing May 8th.

Jon has also done a couple of TV tie-ins recently. At long last he did a Wogan on March 10th after which he joined the Comic Relief festivities, followed by a TV-AM on March 13th.

Jon's agent says he will finish the tour on June 5th for a well-earned two month rest, after which it will be decided whether to take the show to the West End and/or Australia.

---

*Jon Pertwee wowed the audience at his recent PA at London nightspot Bang in January. Alister Pearson was there to hand him a portrait, to which Jon commented "It's the best artwork likeness I've ever seen of me!"

Jon Pertwee at 'Bang'
Photos: Matthew Butcher

ALL IN A DAY's ARTWORK . . .

ARTIST **Alister Pearson** recently received a telephone call from an unexpected source. As he recalls: "The voice on the end of the line said 'Hello, Alister, it's...' and he introduced himself. I sat there for about five seconds thinking 'I don't know anybody called Graeme Curry...yes I **do!**'" Requested to do so by then-editor Jo Thurm (see next page), Curry was ringing to chat about the cover illustration for **The Happiness Patrol** (due out in December) - the latest of Pearson's extended run of commissions.

PROBLEMS

"Graeme appreciated the problems I face if I'm unable to depict the Kandyman on the cover. He's in the middle of writing his novelisation and has used the description of the Kandyman from the original script, not how he appeared on television. However, if the dispute between Bassetts and the BBC is resolved and I **can** include 'Bertie', then Graeme is prepared to alter his book to match the artwork - surely something that has **never** happened before!?" Curry went on to make enquiries with script editor Andrew Cartmel and Pearson awaits the outcome. Either way it appears unlikely that permission will be granted...

Asked if he felt snubbed by his auction painting at the IceWorld convention on February 25th selling for only £45, whereas one by Colin Howard fetched £100, Alister replied: "No, not at all. Colin's picture was bigger, brighter and far more complex. He deserved to reach a good price and he was quite rightly delighted with the outcome. I remember when my first auction painting for Leisure Hive 4 reached £100...I also remember when it went up to £200 - but that's beside the point! Anyway, what do you mean **only** £45 ? That's reasonable. I had to churn out something very quickly and it wasn't particularly impressive."

The recent protest surrounding Alister's interview (DWB#61) hasn't affected his popularity (except in Norfolk!). He's been invited to attend ZygCon in Colchester and Honeycomb in Swindon. He said: "I think any level-headed fan can see the so-called 'controversy' for what it is; an extreme case of pettiness on the part of some individuals, most of whom obviously can't read properly!" >

MORE POWER TO THE DALEKS

JOHN PEEL has revealed he is keen to novelise the Troughton Dalek stories, and what's more Terry Nation has given him his fall backing!

Negotiations are underway with David Whitaker's estate - June Barry - to pave the way for the classic 60's stories, **The Power of the Daleks** and **The Evil of the Daleks**, to be immortalised in book form.

But the recent departure of Jo Thurm from the ranks of W.H.Allen could delay plans as no replacement editor has yet been appointed. It is worth crediting Jo for the sterling effort she has put into the **Doctor Who** book range, maintaining the high standards set by her predecessor Nigel Robinson, and being instrumental in getting the Dalek stories back in print as well as two 'missing' stories.

BUGBEAR

It transpires that the reason for the delay of the two Troughton epics was because Nation apparently didn't like the "weaker" book adaptions of Dalek stories by Terrance Dicks, and his only bugbear with the Troughton scripts lay with the concept of the Emperor Dalek.

Book one of **Master Plan** by Peel is fixed at 50,000 words, with the concluding volume about 45,000 words (or over 140 pages).

Meanwhile, **The Daleks** and **Genesis of the Daleks** are likely contenders for forthcoming Titan **Doctor Who** Script Books.

DALEK BOOK OUT SOON...

The US edition of John Peel and Terry Nation's **Doctor Who** And The Daleks Book is now due out in a matter of weeks Stateside. Peel says it "only" took a year to sort out photo clearances with the BBC!

***Thanks to Sean Gibbons**

NEW 'DAPOL' FIGURES

MAY is the date set for the release of two new figures in the Dapol **Doctor Who** toy range: Tom Baker and the Cybermen.

SEASON 26

FANDOM is recoiling in shock at the announcement of the first director of Season 26.

Nick Mallett - arguably the least popular JNT appointed director - is returning to direct Ian Briggs' script, retitled **Wolves of Fenric**. Mallett was responsible for Robert Holmes' **The Mysterious Planet** and Steve Wyatt's **Paradise Towers** in Seasons 23 and 24 respectively and has been accused of reducing two potentially dramatic scripts to farce with unimaginative direction.

His appointment further fuels rumours that JNT no longer has the power to appoint his own directors as it is believed that Ben Aaronovitch's script - **Storm Over Avalion** - was **deliberately** moved down a notch from the opening story of Season 26 in the hope that it will be paired with a high-calibre dramatic director.

There is still no confirmation of the final story and fears are mounting its delay may be because it might ultimately 'wind-up' the series for good...

BBC VIDEO

THE TIME WARRIOR was released in video form in Australia on March 5th and 'The Deadly Assassin' has been added to the growing selection of videos now available in America.

Before you lobby BBC Enterprises with complaints, it should be noted that the reason the UK sometimes lags behind with releases is because our clearance procedure is different to those abroad.

Ideally BBC Video would opt for simultaneous worldwide release but this would be impracticle. However, you can be confident that these, together with **The Ark in Space** released Down Under in February, will eventually materialise in Britain.

Incidentally, Australia has yet to clear **Spearhead from Space** for video release, but then, with the **ninth** rerun of Season 12 to occupy them...

Space prevents us from printing the covers this issue so instead they will be appearing next month together with results of our video poll.

DOCTOR WHO CONVENTION
JUNE 24th & 25th 1989
HOLIDAY INN, CARDIFF

CAROUSEL '89
REGISTRATION FORM

CAROUSEL is a two day convention with an intended attendance of between 200-300. Using our previous experience we realise that the most enjoyable kind of convention is a relaxed and friendly one, this is what we intend Carousel to be.

GUESTS who are interested in attending, work permitting are:- **Elisabeth Sladen, Sophie Aldred, Gerry Davis, Louise Jameson (Sunday Only) Deborah Watling, John Lesson & Raymond P Cusik.....**

AS well as guest panels, we shall have a dealers room, video room, competitions, charity auction and 'The Great Dragons Egg Hunt'!!!!

IF we leave you any time, there is a quite bar area for you to go and chat, discuss or what-have-you (but not in public, please!!!) with other fans.

REGISTRATION

WEEKEND = £18.00p
One Day = £9.00p
Supporting = £4.00p

TO register please complete the attached form (or a photo copy of it) and send it along with FOUR A5 STAMPED (19p) SELF ADDRESSED ENVELOPES and your registration fee to:-

CAROUSEL '89
76 THWAITE STREET
BARROW-IN-FURNESS
CUMBRIA
L.A.14 1.A.N.

FULL NAME:-_____

PSUDO NAME:-_____

FULL ADDRESS:-_____

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_____

TEL: Home_____ Work_____

PLAESE REGISTER ME FOR FULL/SATURDAY/SUNDAY/SUPPORTING

I ENCLOSE A CHEQUE/P.O FOR £_____ MADE PAYABLE TO 'CAROUSEL'

Hotel accommodation and competition details will be sent to you with your Reg; confirmation.

'I AGREE TO COMPLY WITH THE REQUEST OF THE COMMITTEE AND UNDERTAKE TO SETTLE ALL BILLS INCURED BY ME AT THIS EVENT'

Signature_____ Date_____

(IF UNDER 16 to be signed by Parent/Guardian)

(The profits from Carousel '89 will be going to 'LEUKAEMIA RESEARCH)

BRIEFLY...

WILL FANS soon be clamouring for the death of Salman Rushdie ? Even humble old **Doctor Who** merits a mention in his "impenetrable" novel, the Satanic Verses, on page 405 to be exact, where Rushdie observes: "It seemed to him (Procrustes), as he idled across the channels, that the box was full of freaks: there were mutants - 'Mutts' - on **Doctor Who**, bizarre creatures who appeared to have been crossbred with different types of industrial machinery: forage harvesters, grabbers, donkeys, jackhammers, saws, and whose cruel priest-chieftains were called Mutilasians; children's television appeared to be exclusively populated by humanoid robots and creatures with metamorphic bodies..." A closet DWAS member, surely ?

TERRY MOLLOY is considering taking legal action after contracting hepatitis at a Broadcasting House party in London. And no, it wasn't one of JNT's 'farewell' bashes, but an Archers anniversary do where 29 other cast and crew members were also taken ill over a ten-day period.

MICHAEL GOUGH is making a big comeback - as Alfred the butler in the forthcoming **Batman** movie! Veteran **Who** stuntman Pat Gorman is also involved, as one of the evil Joker's henchmen!

FOLLOWING our disclosure that W.H.Allen had succeeded in imposing the **Who** logo directly onto the artwork of **Doctor Who** novels, we have since heard that this will only be a one-off experiment with **Dragonfire** with subsequent novels reverting to the hideous logo-in-black-box format. Sorry for raising anyone's hopes...

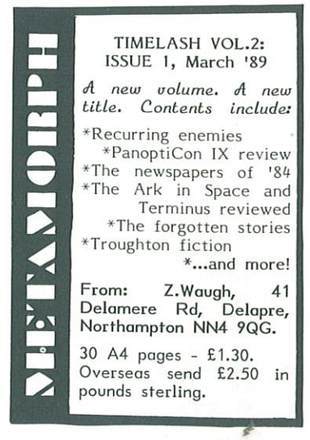
25 YEARS OF 'DOCTOR WHO' - A COLLECTION - FOR SALE NOW!

Doctor Who, Gerry Anderson, Prisoner, all covered in depth in this fine collection. Toys, books, comics and collectables, all covering the last 25 years. Many rare and hard to find items at reasonable prices.

To receive the list of the year, please send a medium SAE (or two international reply coupons) to:

25 Years Collections,
6 Broughton Road,
Adlington (near Macclesfield)
Cheshire SK10 4ND

List sent out on 1/4/89.



TIMELASH VOL.2:
ISSUE 1, March '89

A new volume. A new title. Contents include:

*Recurring enemies
*PanoptiCon IX review
*The newspapers of '84
*The Ark in Space and Terminus reviewed
*The forgotten stories
*Troughton fiction
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30 A4 pages - £1.30. Overseas send £2.50 in pounds sterling.

THE CHRONICLE CONTINUES ...

THE TARRIEL CELL
verdict so far: "excellent"
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BLAKES 7 - IN DEPTH ON EACH EPISODE!
full synopsis, review, analysis, credits - plus fiction (#3)
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Articles on each season
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#1 - THE WAY BACK (85p)
#2 - SPACE FALL (£1)
#3 - CYGNUS ALPHA (£1)

YOU CAN'T AFFORD TO MISS IT

From: Jonathan Burt
9 Fernhill
OXSHOTT
Surrey KT22 OJH

ALTHOUGH **voting in the 1988 Readers Poll has closed,** we have decided to extend the closing date for the **25th Anniversary Series Survey** to early April (see Editorial, page 2). **Please,** if you have not already done so, **enter NOW!** The more entries we receive, the more representative and worthwhile the results will be. In case you do not have a copy of DWB#62 in which the original form was published, then either use the form below or complete your results on a sheet of paper.

25th ANNIVERSARY SERIES SURVEY

THE RULES and procedure are the same as before. For the results to be genuinely representative of all twenty-five years of **DOCTOR WHO**, we will be utilizing a proportional scoring system. This requires that when voting in the favourite/least favourite story categories you vote from the first episode of a Doctor of whom you have seen **all** stories (ie: from **An Unearthly Child, Power of the Daleks, Spearhead from Space, Robot, Castrovalva, The Twin Dilemma** or **Time and the Rani**). For example, If you began watching from, say, Tom Baker's second season you are only eligible to vote for stories from **Castrovalva** onwards. If, however, you have watched **DOCTOR WHO** regularly from Tom Baker's second season **but** have seen all of his Season Twelve stories and even all of Jon Pertwee's stories on video, then you can commence voting from **Robot/Spearhead from Space** respectively. **Do not** vote for the Hartnell/Troughton eras, though, if your only experience of their stories is what presently exists in the archives - leave their votes to the vintage fans!

In the non-story categories you are invited to vote for anyone/anything from **any** era. Surveys returned which do not conform to the above guidelines will be omitted from the scoring.

IN ORDER OF PREFERENCE, LIST YOUR SIX FAVOURITE ADVENTURES FROM EACH **COMPLETE** INCARNATION OF STORIES YOU HAVE SEEN:

Sylvester McCoy
1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....

Colin Baker
1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....

Peter Davison
1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....

Tom Baker
1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....

Jon Pertwee
1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....

Patrick Troughton
1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....

William Hartnell
1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....

IN ORDER OF PREFERENCE, LIST YOUR THREE LEAST FAVOURITE ADVENTURES FROM EACH **COMPLETE** ERA OF STORIES YOU HAVE SEEN:

Sylvester McCoy
1st .....
2nd .....
3rd .....

Colin Baker
1st ..... 3rd .....
2nd ..... 4th .....
3rd ..... 5th .....

Peter Davison
1st ..... 6th .....
2nd ..... 7th .....
3rd ..... 8th .....

Tom Baker
1st ..... 9th .....
2nd ..... 10th.....
3rd ..... 11th.....

Jon Pertwee
1st ..... 12th.....
2nd ..... 13th.....
3rd ..... 14th.....

Patrick Troughton
1st ..... 15th.....
2nd .....
3rd .....

William Hartnell
1st .....
2nd .....
3rd .....

IN ORDER, LIST YOUR ALL-TIME SEVEN LEAST FAVOURITE STORIES:

1st .....
2nd .....
3rd .....
4th .....
5th .....
6th .....
7th .....

IN ORDER OF PREFERENCE, WHICH THREE STORIES WOULD YOU MOST LIKE TO SEE YET TO BE RELEASED ON BBC VIDEO:

1st .....
2nd .....
3rd .....

IN ORDER OF PREFERENCE, LIST YOUR ALL-TIME FIFTEEN FAVOURITE STORIES:

1st .....
2nd .....

LIST YOUR FAVOURITE AND LEAST FAVOURITE CHOICES UNDER EACH OF THE FOLLOWING CATEGORIES:

	Favourite	Least Favourite
Doctor	.....	.....
Companion	.....	.....
Monster Race	.....	.....
Villain	.....	.....
Writer	.....	.....
Director	.....	.....
Script Editor	.....	.....
Producer	.....	.....
Season	.....	.....
Composer	.....	.....

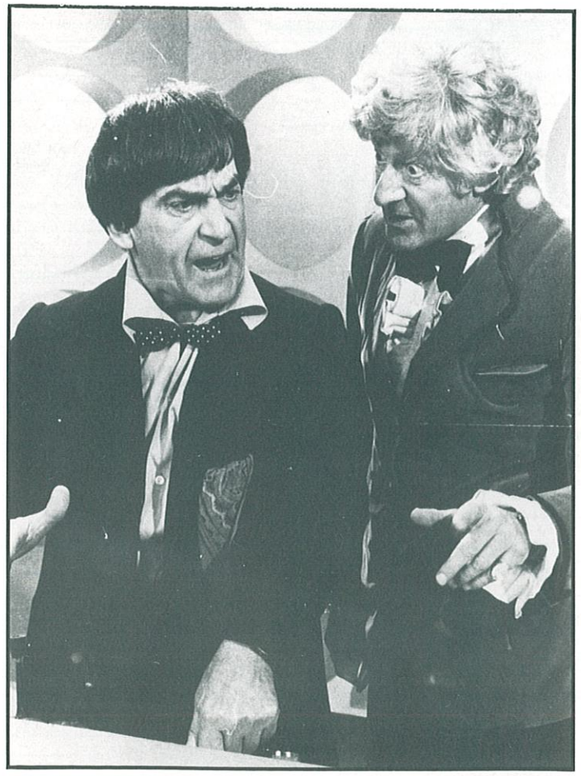
JON PERTWEE

THE CONCLUDING PART OF OUR EXCLUSIVE INTERVIEW WHICH TOOK PLACE AT BIRMINGHAM'S 'THE HOLIDAY INN' ON DECEMBER 11th 1989

GL: Have you heard about the supposed 'Doctor Who Movie' that's being planned ?
Yes, I have. That's been going on for bloody years! We were all very disappointed that they were not going to consider any of us for it but they obviously wanted an international name. When I heard John Cleese was apparently going to play it I thought it was a bad idea, but he could have carried it off. Then I heard the rumour about Dudley Moore and I abandoned ship altogether!
SC: Do you think the film will eventually go ahead ?
I've always thought the whole project was a phoney myself.
RC: What about the forthcoming 'Doctor Who Stage Play' ?
Mark Furness originally asked me to appear in a stage version of **Doctor Who** that was due to be staged in Australia for Christmas '88, but it all fell by the wayside. Now that it is due to open in Britain, providing the script was right, I would love to play the Doctor again on stage (sic).

"'OPEN AIR's' BIRTHDAY SLOT WAS A COMPLETE WASTE OF TIME"

RC: Did you do anything to celebrate 'Doctor Who's' 25th anniversary ?
I did a couple of television appearances on Daytime Live and Open Air. The latter was a complete waste of time; I thought we were going to do a whole programme but instead we just did a few minutes in the early morning slot.
GL: What do you remember of 'The Five Doctors'?
Not a lot, really. I do remember it was a joy going back into it with Lis(Sladen). We hadn't acted together for years and it was just as if we had never been away from each other. One occasion that comes to mind is coming down a mountain at about 80 m.p.h.. I was icy cold and my eyes were scarlet. (There's a BBC postcard of me from that show which, if you look, has got red eyes!). Then a cameraman said to Lis "Would you mind slapping Jon's face ?" so she said "Yes, I would, I'm very fond of him, why should I do that ?". He said "Jon's face has turned blue and that is the only way of getting some colour back into him"!



How they ever got that whole thing together I'll never know. The director did an amazing job trying to control all of us and it must have been very difficult trying to control Pat and I.
RC: It must have seemed quite strange for you returning to a show you had left almost ten years earlier ?
It was a pretty unique situation for all of us.
GL: How did you get on with Peter Davison ?
Fine. Peter is a very laid back man, a super guy. Pat and I got on tremendously well, we were great friends. Richard(Hurndall) was very good as the First Doctor too. I had a great time.
GL: What was your reaction towards Colin Baker's hasty exit from 'Doctor Who'?
I naturally followed it but you didn't know who to believe. Do you believe Colin or the BBC or the newspapers ? You just don't know who to believe. I gather it was because of dropping viewing figures and that he wasn't a very popular choice for the Doctor (which is not my personal opinion).
Colin is a very outspoken man, very intelligent; he was once a lawyer, I think. I would have been equally upset if it was me. The only mistake I think Colin made was going to the papers with it, especially The Sun. Anyway, Colin is doing very well on the stage now.
RC: Your last stage appearance was in Superted. was it difficuly trying to recreate a cartoon character ?
It was impossible! The director was hopeless - he couldn't direct his way out of a wet paper bag. There is a talk of some more of the Superted series now that they have sold them to Hanna Barbera in the States, but I hear they want to re-voice them all for America.
GL: You seem to have covered the entire spectrum of entertainment but is there anything you would still like to do ?
Yes, I'd like to have done more in the international movie scene. I'd have liked to have got in to it in the same genre as Denholm Elliot, playing interesting cameo characters, but I'm a bit too long in the tooth for that now.
I was supposed to be in Terry Gilliam's new movie The Adventures Of Baron Munchausen. My agent negotiated for nearly a year but they wanted Sean Connery for a small rôle in it and Connery's office said they'd like to suggest John Neville for the part I was up for. John Neville was a very famous Shakesperian actor. He ran the Stratford Memorial Theatre in Canada. He'll probably be very good in it but naturally I was very disappointed.

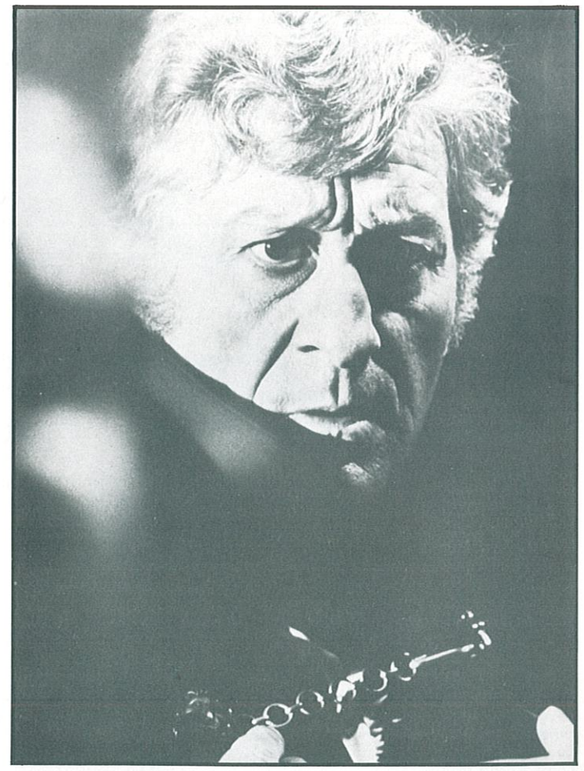
"'DOCTOR WHO's' POPULARITY IS WANING FAST IN THE STATES"

GL: Do you still go to conventions in America ?
Occasionally, yes, but **Doctor Who**'s popularity is waning very fast over there you know.
SC: Are you still keeping fit riding your bikes ?
Yes, that is until last week when my agent Phillip arranged for a lovely big new machine(Kawasaki 750cc) and the first day I used it to get to an important appointment the bugger broke down, so they towed it away and I'm waiting for a new one. I use it mostly for convenience when I'm working at television studios in the West End of London.
I also do a bit of skiing and diving. I did a dive the other day at Portsmouth in a big fish tank which was full of conga eels and sharks. That was for Children In Need.
RC: Do you find it a burden being recognised in public ?
I can turn it off if I want to, it's all a question of eye contact. If you don't make eye contact people will not come up to you and ask for an autograph or whatever.
RC: Are you one of those actors that doesn't like giving autographs then ?
Yes, I hate it! I think, if I'm doing a PA as Worzel, it is a relief that I'm wearing my twig gloves so I can't hold a pen and it's no problem. I'd much rather have a chat or have my photo taken with someone because it's much more personal, but what is personal about scribbling on a piece of paper which they're probably going to lose on the way home anyway ?
RC: At Longleat in '83 fans queued for hours for an autograph of one of the actors.

I know, I was sitting at the end of that long queue and I'd say "I'm off to lunch now", and someone would say "I've been queuing for five hours to get your autograph and now you're off to lunch!" I couldn't believe how badly organised it was.
SC: Do you prefer the large conventions to the smaller ones ?
It depends. Some of the larger ones can be wondrous, tremendously exciting. The American attitude to the conventions is vastly different to the British one. I was shocked to see, at the NFT the other week, people loafing all over their chairs with cans of beer in their hands. They had very little enthusiasm. In America they's never do that. If they like you they stand up and applaud and are always very polite.
RC: I think the average British fan is also very polite but there is an element of loutish fandom around.
When I was going into the NFT I passed people queuing to get in. Now, they didn't know I was attending so you'd have thought I'd have got a "Hello, how are you ?" But there was nothing. However, having said that I got a very warm reception when I took to the stage.
RC: The BBC are releasing 'The Time Warrior' on video this year bringing to five the number of tapes featuring your stories.
Are they really ? That was with poor old Kevin(Lindsey) - it killed him in the end. I used to say to him "Are you alright in there ?" and he'd always say he was but he'd be perspiring terribly. The heat inside that mask and helmet must have been incredible. He went on to do another one with Tom (**The Sontaran Experiment**) and the strain of doing that was what eventually killed him.
RC: The list of your career achievements to date seems never-ending. For example The Navy Lark ran for eighteen years...
Yes, that was my show.

"IF I'D DONE 'DAD's ARMY' I'D NEVER HAVE DONE 'DOCTOR WHO'"

RC: Wasn't Worzel based on a character you played in the radio show Pufney Post Office ?
I was in Naval intelligence during the war and they sent me down to see a radio show that Lieutenant Eric Barker was doing because it was supposed to be insulting to leading figures in the government. I was sent to put a stop to any risque jokes. So I sat in the auditorium and Eric said "I want somebody to shout out these lines", so I said "I'll do it!" and he looked at me and said "Who are you ?" and I said "I'm a spy!". I told him that I'd been sent to check up on him but if he let me say the lines I'd be a very bad spy, so he let me say the lines. The lines were "Leave him alone, you're always picking on him, the poor perisher", and Eric's actress wife Pearl Hackney would walk in and say "Who's that ?" to which Eric would reply "That's the Minister of Education" (who was a cockney at the time) and it was precisely the sort of joke I was supposed to stop!
After this Eric asked me if I wanted to go back the following week which I did, and that was my big break in showbusiness. That was my stepping stone from straight theatre to light radio which was all important then. I stayed with Eric for eight or nine years after that. We bought the rights to the show called Mediterranean Merry Go Round and there were three versions for army, navy and airforce. The airforce one became Much Binding In The Marsh, the army version became Stand Easy with Charlie Chester and we became Waterlogged Spa in which I played a postman which was a version of the Worzel character you hear now.
Much later we did The Navy Lark and I asked for two names alongside myself to appear as I'm a great believer in teams and we got, originally, Leslie Phillips and myself. We took it in turns to top the bill each week. My voice man was a man you've never heard of since by the name of Ronnie Barker! Michael Bates, Richard Caldicot and Heather Chasen were all beginners in radio and part of my team. Ronnie left after a while because he hadn't the time to keep doing it. He was becoming much too important in the business.
RC: You also went to Broadway with There's A Girl In My Soup.
That was a very exciting time for me. I was asked to do a show in England about the Home Guard (I'd done a show called Beggar My Neighbour playing a bank manager) and they wanted to base this series around this bank manager who was in charge of a military unit and there was a terrible tizzy because I was unavailable when they wanted me, out on Broadway doing There's A Girl... They complained that they'd told me ages ago that they wanted me for it and now I was unavailable. That was a show called Dad's Army which Arthur Lowe went on to do quite brilliantly. Anyway, they said either stay on Broadway or come back to do Dad's Army and I said I'd rather stay on Broadway, thank you. But if I'd have done Dad's Army I'd never have done **Doctor Who.** I came back from America and virtually went straight into **Doctor Who**!
GL: Had you been much aware of the series before ?
Yes, because I'd been married to a girl who was in it, Jean Marsh, and I watched her episodes. Ron Moody was the first choice for the Third Doctor before me. I put myself up for the part through my agent.
GL: Later on you incorporated a few comic touches into the Doctor, like dressing up as a char lady during 'The Green Death'.
That was only for a bit of fun. Mike(Briant) and I were great friends so he indulged me in bits of comedy.
RC: Speaking of comedy, who do you rate as your own favourite comedians ?
Sid Field was a very funny man (he did Harvey). Hancock was very good and I like clown actors like Danny DeVito. Undoubtedly John Cleese. I don't like people **being funny** like Chevy Chase. I think something like Steptoe & Son was absolutely brilliant. Galton and Simpson were superb script writers.
GL: Do you think television is producing the same standard of talent as it did in your day ?
It's hard to say. We always think that it isn't but I suspect that it is.
RC: It's harder for performers to get the quality of grounding like in your early days.
I have a son, Sean, who went to the Bristol Old Vic Theatre School, then went into rep and is now with the Royal Shakespeare Company, which is the finest grounding **ever.** So he's got a very good background.
RC: What about your daughter, Dariel ?
She's now at the Bristol Old Vic Theatre School, having decided she wanted to act. I didn't encourage her to because I think she's made a mistake. She's a very soft girl, it's a tough back->



biting profession and she'll get hurt. My son is a Gemini and he's all love and affection on one side and on the other a right little bastard, which you've got to be.

SC: What do you think of the so-called 'alternative comedians'?

I cannot stand them. I find them totally unfunny. I watched Ben Elton and I couldn't figure out what it was all about. He was just shouting obscenities. I cannot see what is funny about the likes of Harry Enfield. I don't mind people swearing if they're funny. I saw a girl being interviewed by Des O'Connor the other day and she had a deadpan face. She was very droll, very gentle and possessed a quiet sort of humour that had me in stitches.

RC: Of the new ones the only comedian I admire is Victoria Wood.

I spoke to my wife on the phone last night and she had just watched Victoria Wood on television and never raised a smile. I must say, when she's on with Julie Walters, I think they're wildly funny. Inge said she was very disappointing in that Audience With Victoria Wood on ITV.

GL: What about Barry Humphries ?

Now you are talking about a **real** comedian. I find his humour **very** wicked and very, very funny. I like Dame Edna best - Les Patterson is quite revolting.

"WOGAN DOESN'T SEEM TO WANT ME ON HIS SHOW"

SC: Have you any aspirations to become a chat show host ?

No, because I know my own abilities. A chat show host has got to be a journalist, really, with a mind that can flip from one thing to another very quickly. I would get completely tongue-tied if I had to interview a celebrated author or politician. I wouldn't know what to ask them! That's why Terry(Wogan) is so good. Nothing ever throws him.

SC: Many people say they actually prefer Sue Lawley.

Oh yes, she's marvellous. Wogan doesn't seem to want me on the show. Every time I'm scheduled to appear he cancels at the last minute!

SC: What is your attitude to all these game shows that are increasing in number ?

It's a cop out - a cheap way of filling up airtime. Somebody once said "What's the good of making first class programmes for a second class audience" and I'm afraid it's true. There is a certain section of the British public who are so gormlessly-minded that all they can do is watch these shows.

GL: And read The Sun newspaper! There's a so-called 'new era' in broadcasting on the horizon with satellite and cable televison and further national stations...

I haven't really got it all clear at the moment what the government are up to. It's all very confusing! I watched SuperChannel this morning and if that is indicative of what it is going to be like then God help us!

SC: Do you think the BBC should take advertising ?

Sure. As long as they stick to their policies and standards it wouldn't do that much harm. Channel 4 are doing very well with a vast amount of interesting films and programmes.

RC: A lot of what they buy in is from independent companies, though.

They don't produce anything themselves. That's okay, I'm all for encouraging independent production.

SC: Do you see much of your famous cousin, Bill Pertwee ?

Yes, I see him quite regularly.

SC: What is the correct pronounciation of your name ?

Per-twee is the English version but my ancestral name is Perthuis de Laillavault. We're a French family. I've contacted members of my family abroad as my section of the family escaped to England after the great religious purge in France. They settled mainly in Essex. Some came from Holland too. They were sheep farmers and settled in the Suffolk area. We're a **very** large family.

JON PERTWEE, THANK YOU VERY MUCH

DWB also wishes to thank Jon's agent, Phillip Ettinger, for his assistance in setting up this interview.

letters

'We've been conned!'

Robert Bradley, NSW Australia (19-2--89)

After reading your official confirmation that John Nathan-Turner will be staying on to produce Season 26, I (and many other fans, I suspect) heaved a huge sigh of resignation. Let's face it, we have been **conned**! The 'news' that JN-T was leaving was a deliberate hoax designed by the BBC to counter campaigns such as your Operation WHO (DWB#49), and it has worked brilliantly for the press would be unlikely to show as much interest a second time should you decide to re-launch the campaign.

The question I keep asking myself, though, is **why** ? Why is the BBC seemingly hell-bent on retaining the services of this controversial man at all costs, despite the fact that for **nine years** he has been producing a consistent failure of a show that was one of the BBC's most successful for 17 years prior to his tenure as producer. And **why** is Sylvester McCoy, of all people, so keen for Nathan-Turner to stay, to the extent that he claims to have talked JN-T into it ? Does McCoy not realise what a massive disfavour he is doing himself with this attitude ? Has he no idea of how many fans were looking forward with great anticipation to seeing how his very promising Doctor would develop in the 'post-JNT' era, once freed from the silly question marks, pathetic scripts and pantomime production standards ? But now we must accept that there isn't going to **be** a post-JNT era, and therefore any appreciation of Sylvester's performances so far must be tempered by the knowledge that he will not only be prevented by the production team from any lasting improvement (with the occasional exception such as **Remembrance of the Daleks** serving mainly as a tantalizing - but oh-so-frustrating - reminder to the fans of how great the series could still be with a thoughtful change of producer), but also that he will almost certainly be the **last** Doctor.

Marvel's DWM seems to think that the early booking-in of Season 26 is a sign of the BBC's growing confidence in **Doctor Who**. Well, I'm afraid I don't share DWM's optimism. Maybe I am being paranoid, but it seems rather more likely that with Sylvester's contract expiring at the end of Season 26, the BBC are simply eager to fulfil their (final) obligations to **Doctor Who** as soon as possible so that they can start winding down this troublesome series at long last and turn their attentions elsewhere. This would explain why they have not bothered to replace JN-T. They are simply keeping him on for the last season because it is too much trouble to move him. So long, John, and thanks for **nothing!**

The unending JN-T saga is like a nightmare from which we, the loyal fans of **Doctor Who**, are unable to wake up from. Is there **nothing** we can do ? **Must** we sit back and watch helplessly as the programme is flushed down the plug-hole ? What can we do to save **Doctor Who** now ?

Simon Whelan, London (11-2-89)

It is fairly obvious that the BBC has no interest in **Doctor Who** at all. For nine months of the year they ignore it entirely, and for the three it is shown they do as little as possible. The Silver Jubilee is **the** major anniversary - more important than the tenth or twentieth - but absolutely nothing major was done to mark it. The sorry excuse for an anniversary story was an irrelevance - it could have been **any** typical JN-T production and was more significant as being another proverbial nail in the coffin of the Cybermen.

I have never suscribed to the view that it would be better to end the series than let it continue in its present weakened state but I am now beginning to change that view as there seems no hope of improvement. The last season may have looked superb, for the most part, but that is not enough. When things calm down, **Remembrance of the Daleks** will be seen for what it is - a shallow exercise in style over content, the most overrated story in **Who** history, adding nothing to the myth but serving only to detract from **An Unearthly Child.** And this is the best of the season...

PURE TRAVESTY

Mark Ward, Birmingham (3-2-89)

So Peter Anghelides enjoyed **Silver Nemesis** (DWB#62). All well and good, but did he **have** to be so arrogant towards those who didn't ?

Is it really "fickle" of fans to think that a series which is attempting to celebrate its 25th anniversary should retain the old strengths of its past and simultaneously develop new ones ?

"It's a highlight to be remembered from the 25 years" says Anghelides; it certainly deserves an accolade of some sort - in my opinion it effortlessly earns the title of 'Worst **Doctor Who** story of all time'. It lacked **any** of the elements that have kept me watching **Doctor Who** since its inception. **Nemesis** wasn't even self parody, just pure travesty.

I didn't find the script "witty" or "well-paced". In **my** view it lacked plot or purpose, rhyme or reason; it lacked depth, charm, passion or vigour; its feeble attempts at humour fell flat, as did its woeful juxtaposition of fantasy with reality. It was consistent only in that it was bereft of ideas or imagination. The dialogue was bland or unbelievable, whilst the so-called "sparkling direction" lacked vision or style or clarity or the ability to evoke one iota of interest in the farcical events unfolding before us. Acting was of a universally low standard and the "show-stealing double act" was embarrassing (having admired Fiona Walker's acting ability in I, Claudius it was excrutiating to watch her puerile efforts as Lady Peinforte).

And as for the producer "who has adapted...over so many years" - well, I found **that** comment astonishing! I can only echo the many fans before me who are aware that JN-T is a producer who resolutely refuses to learn from his mistakes; a man who stumbles on and on from one fiasco to another without method or vision or purpose. However, Mr.Anghelides **is** entitled to his opinion and I appreciate his right to express it. What I **don't** appreciate is his elitist attitudes to fans who may disagree with him ("stupid", "fickle", "boo-Who-ers" and his fatuous comments on tracking shots et al) and his absurdly perverse attempts to defend the production team's faux pas in order to deliberately bait those malcontents who dare to point them out (it **is** ludicrous to depict sunny afternoon outdoor jazz concerts on November 23rd whatever the mildness of the 1988/89 winter - there is **no** alternative, Mr.Anghelides!).

I didn't expect the anniversary story to be **so** utterly appalling but I was even more surprised to find a writer of Peter Anghelides' calibre being so arrogant and ineptly patronising towards those who didn't enjoy **Silver Nemesis.**

David Hookham, Leicester (28-1-89)

I am afraid I have to disagree with several points made by Peter Anghelides in his review of **Silver Nemesis.** Firstly, whether JN-T has adapted the series with the times is quite irrelevant; any show which has its guiding force constant is almost certain to stagnate, wither and fade away. He has made a great effort to make this a season to remember, but perhaps there is now too much emphasis placed on the Doctor's past. From the previews, and much of episode three, I got the impression that we were going to find out that the Doctor's Gallifreyan name is Rassilon. Several of the scenes were cut so badly that things were happening without any explanation to the viewer.

His praise of the Doctor's bravery at entering the crypt containing the statue whilst the Cybermen are there is a little wide of the mark given the present capabilities of the new breed of metallic monster. Apart from the Cyberleader's speech difficulties and a Sean Connery imitator in their ranks, who could really be afraid of a seven foot tin man wearing grey cricket gloves and finding one-hundred-and-one ways to stress the phrase "Give me the bow".

Another problem with today's Cybermen is that they are destroyed so easily - I recall that the Doctor once said that gold dust was "the perfect non-corrodable metal...it plates their breathing apparatus". But, how can a gold-tipped arrow penetrate the Cybermen's chest panels so easily; being a soft metal the impact would probably flatten the tip. (By the way, how did the arrow pierce the 'indestructible' TARDIS' door in episode two ?). Also, why should a solid piece of gold affect them ? Has it now become the Cyber-equivalent of Superman's Kryptonite ? On the whole I felt this could have been a reasonable story had it been directed properly.

SOPPY NAME

Dan Rowley, Warwickshire (17-2-89)

I don't like your new name, it's a bit too soppy/fantasyish. If I didn't know otherwise, seeing a 'zine called **Dream-Watch Bulletin** in a shop would conjure up images of - what's new in the world of Seftun the noble Elf prince and Blodwin the warrior Dwarf who do battle against Lexor the Evil Necromancer, his Zombie hoarde and skeleton army along with all that other Steve Jackson rubbish.

I like the idea of colour covers but just make sure they are of **Doctor Who** subjects. Issues of The Frame are good examples of an ideal cover. I cringe at the thought of a future full-colour cover of DWB with a large photograph of some prat wearing a hat in the shape of Thunderbird 2 on it. Incidentally, I read >

about that mime theatre thing in a back issue of SIG ages ago. It's bad enough having DWB impregnated with foreign matter, but at least try to make the foreign matter topical! No doubt the piece was included to prove that you now cover Gerry Anderson stuff as well as every other programme under the sun, bar Neighbours (yet)!?!

In a nutshell, this new style doesn't appeal to me personally. It will be interesting to see what other people think in the Readers Poll results. If the general opinion is in favour then I'll go along with that (but I don't think it will be). On a more positive note, although everything I've written so far is complaining about DWB, I won't stop buying it. At the end of the day it is by far and away the most informative Who-related publication available and I could write a letter twice as long as this praising your good points.

ED: 'DreamWatch Bulletin' was the most appropriate-sounding title we could think of if we were to keep the same name therefore avoiding alienating some readers even further. The results of the Readers Poll will be in DWB#65...

'WAVING THE WHITE FLAG'

Gary Phillips, South Yorkshire (1-3-89)
Ever since 1981 (re:DWM#52) JNT has spoken of his intentions to include a werewolf story in **Doctor Who** and if he really is planning Season 26 in a dramatic mould on the strength of **Remembrance** (DWB#62) then I sincerely hope that the rumour of an 'unpopular' director to helm this potential classic is no more than that, particularly as I personally feel that Nick Mallett is the only JNT-appointed director who can be described as universally 'unpopular', the majority of JNT directors falling into the 'average' category. If whoever is appointing the directors this season has any consideration for the series at all, then why on earth isn't somebody the calibre of Fiona Cumming or Michael Owen Morris selected to helm this story ?

DWB's change to a general sci-fi news 'zine seems to smack of waving the white flag to John Freeman who appears to be under the misleading impression that DWM should be the sole conveyor of Who-related news, yet he has the impertinence to contribute a column to the latest issue of the most snobbish 'zine on the market which implies that his grievance lies only with DWB. This attitude has no doubt been encouraged by the **Doctor Who** office whom I'm sure would prefer all **Doctor Who**-related publications to conform to the toadying everything-in-the-garden's-lovely mentality of DWM and The Frame. Please, Gary, buck up and no more editorials like #63's, eh ? Fandom needs DWB whether you continue to edit it or not.

"FOULED PAGES"

Colin Borthwick, Tyne and Wear (26-2-89)
Regarding the Readers Poll, I have selected the closest answer from those offered on your new format. Whilst I'm not requesting a subscription refund at this point, I shall certainly think seriously about whether to renew my present one whenever it expires if the non-Who material continues to foul the pages to a significant degree, particularly if it continues to be scattered throughout the issue and is insufficiently well identified that I have to waste time looking at some of the articles to see if they are at all of interest. No matter how you try to justify it, you have made a fundamental alteration to the magazine which I very much doubt will be a success - how many responses of 'excellent' will this poll question generate, I wonder ? - and from which there seems to be no going back. You might as well have changed the magazine's name completely or at least re-started the numbering from 'one'.

A few further points on 'happier' matters, possibly even printable: I agreed to an extent with the 'Colin Howard Fan Club' (can it be deduced that this artist lives in Norfolk ?) that Alister Pearson's comments were unduly patronising and unwarranted in places. Whilst his review of **The Ultimate Evil** was not as poorly written as his previous piece, I can't help wandering how Wally K.Daly will feel about the implication that his book has been almost wholly re-written by the Target editor...

Good to see that some things don't change - DWB is still first with the 'exclusives', such as the full text of a Jon Pertwee interview in #63 over nine months **before** the interview has taken place, according to the introduction...

"STICK TO SCIENCE-FICTION!"

Douglas Strang, Lanarkshire (2-3-89)
I wouldn't call myself a long-term reader of DWB (beginning '88) but I always considered the old format to be excellent. Personally I don't particularly like the step of introducing non-**Who** material, but this move is preferable to ending DWB altogether. Putting the other stuff in a removable supplement is a good idea but would be very inflexible - you'd always have to have exactly four pages on non-**Who** material. Placing the coverage of other shows at the back is probably a better idea as you could then vary how much space to allocate to it each month.

I also strongly feel that you should limit the coverage of other shows to sci-fi only - more on **Blake's 7, Star Cops,** older programmes such as **Space 1999** and **Star Trek,** even **The Next Generation** which will be on our screens eventually. I think you should steer away from 'fantasy' shows such as **Narnia, Dark Angel, The Avengers,** children's programmes such as **Tom's Midnight Garden** and **Worzel Gummidge,** and non-SF **or** fantasy shows such as **The Saint, Campion** and **The Lone Ranger.** I mean, Neighbours is more fantastical than **Campion**! If you stick to science-fiction then I can see the new **DreamWatch Bulletin** being very successful.

ED: What do other readers think ? Should we stick exclusively to sci-fi or cover the entire spectrum of fantasy television? As always we will bow to the mass concensus of opinion on this matter - if enough of you let us know what you think!

Jon Bishop, Swansea (3-3-89)
A big thanks for DWB#63, quite excellent as always. The Jon Pertwee interview is very, very interesting and I look forward to part two. The news about the stage play is very exciting and I'm greatly looking forward to it. I hope it will be a huge success.

I can't see why some people are making a fuss about your new format. As long as you keep all the **Doctor Who** news, features etc. who cares - if it keeps you in print I'm all for it! As a matter of fact I find the other articles really quite interesting.

Jon Bolton, Essex (1-3-89)
Personally I like the new look DWB. Although apprehensive at first, I do think it is a good idea. Just one thought; how about a small section for book reviews on other sci-fi fantasy. I'm sure a lot of readers must read books other than **Doctor Who** Target ones.

ED: Next issue we'll be reviewing Paul Darrow's new book, Avon - A Terrible Aspect...

T.Miller, London SE22 (10-2-89)
The new DWB seems a very logical step provided the **Who** content remains the same. I personally would like to see you broaden internationally instead of restricting yourself to the British scene...

Peter Dobson, Leeds (5-3-89)
I would just like to say how much I like the new format of DWB and the new logo is excellent! I know you meet so many of the stars, Gary, so would it be possible when you interview them to ask their permission to include their address at the end of every interview published in DWB ?

ED: It is best to write to the stars via their agents rather than their home addresses. If there is a particular star in the world of TV sci-fi you would like to write to then let us know and we will print their agent's address...

Sean Gibbons, Co.Donegal (1-3-89)
Thanks very much for the first issues of the new-look DWB, a **terrific** read! I've just read to the end of page 9 of #62 - thinking and evaluating comments as I go - and that's taken well over **one hour,** and I'm not yet half way through the issue! Your communication is excellent, the info in the editorial, your finely-detailed articles like on Equity's restrictive practices (well done!) and your very graphic W.H.Allen coverage. Not to mention your abundance of news! Many thanks for such superb reporting.

Your inclusion of other current TV series makes DWB even more current and gives the 'zine a fine balance. As I know only too well it is all too tempting to 'lose' ourselves in nothing but **Doctor Who**! Your decision is prudent, and right.

Steve Rogers, Suffolk (28-2-89)
Good first issues for your new-look. I can't see anyone objecting as your **Who** coverage is still the same - the best around! I personally wouldn't mind if the balance was 50/50 but as long as **Who** doesn't become the minority feature I think you're safe.

"Set aside half an hour..." you said to do the 25th Anniversary Series Survey. Well, I can tell you that it takes a hell-of-a-lot longer than that! The actual listing of favourite stories may take an hour in itself - the number of memories this generates as you try and weigh up each story takes up most of the time. Then you practically re-read all the year's DWBs (once you pick up an old DWB it is very hard to put down!). It's probably because of this that I enjoy compiling my results so much - it was the very first survey in 1983 that introduced me to DWB and has always remained my favourite feature since.

PEARSON DID NOT ATTACK 'ATTACK'

Martin Jackson, Surrey (27-2-89)
I was amazed to read the attacks on Alister Pearson in DWB#63. These people seemed to be totally misinterpreting the interview.

When Alister described the covers as "his territory", he was surely just pointing out that he paints book covers while Andrew Skilleter does not (i.e. they had **separate** territories). He did not attack Colin Howard's work; he merely said it was a pity he was not doing the cover of **Attack of the Cybermen.** The bit about being 'invaded' by new artists was in the **question**! Surely a man with an "incurable ego" doesn't call his **own** work "awful", "crude", "absolute rubbish", "terrible" and many other comments Alister made.

Personally I find both Alister's and Colin's work excellent and I hope all these attacks will soon end.

David Darlington, Airdrie (28-11-89)
I agree with a lot of the people who wrote in. I personally don't think Alister Pearson is a particularly brilliant cover artist because almost all his work is copied directly from photographs and usually not very well. A few of these **do** look good (**Delta** and **Dragonfire**), but I personally prefer covers where the artist has to use his imagination a little more. The only occasion in which Pearson had to do this is **Nightmare Fair** (DWB#61), and that's probably the worst book cover since **Castrovalva.** Did he really have to use the most obvious photograph of the Toymaker in order to get Michael Gough's likeness ?

However, I don't think Colin Howard's cover is any better. Some of his other drawings have been extremely good, but **Attack** is very disappointing - nothing about it is very convincing and **again** he has copied his subjects from the most obvious, freely available photographs. He doesn't seem to have done it too well, either.

FREE D.W.A.S. MEMBERSHIP!

Dr. Colin M. Barron, Perthshire (20-2-89)
My December issue of CT arrived yesterday (February 19th). Whether it was the December '88 issue arriving 2 months too late or the December '89 issue arriving 10 months too early I don't know. Still, I suppose I am being rather uncharitable because I haven't actually paid DWAS any money for **two years**! Don't you think DWAS should publicize this 'free' membership service as I think it would be a strong selling point ? By the way, after reading CT I have realized what it stands for: Can be used as Toilet paper!

SLY'S "NAUSEATING LITTLE WEIRDOS"

Mark R. Wright, West Yorkshire (1-3-89)
I am finding Sylvester McCoy's current attitude towards his fans very insulting. This annoying little gimmick he has of wearing his personal stereo earphones to avoid fans talking to him is most rude. Okay, so Sylvester is only an actor doing his job, but the rôle of the Doctor is a little above most rôles on television. The attitude he seems to be employing is that we are nauseating little weirdos who should get lost and not criticize his performance. His summing up of a typical question from a fan in The Guardian newspaper (DWB#62) was totally exaggerated and made the average fan out to be a childish imbecile. How many fans in their right mind, for example, have ever ran up to Tom Baker and asked him how he disentangled himself from the killer telephone cord in episode 3 of **Terror of the Autons** ? A far cry from Peter Davison's comments on the fan contingent being "Bonkers, in the nicest possible way".

I just wish McCoy had the same attitude towards fans as Patrick Stewart (Captain Picard in **Star Trek: The Next Generation**). He feels that the series he works on **belongs** to the fans and that they (the actors) have no right to mess around with the series. After all, they know what makes good **Star Trek,** just as we know what makes good **Doctor Who.**

Quite simply, Sylvester McCoy cannot take criticism in the professional sense of the word. His lashing out at those fans who were most critical of his performance after Season 24 went out were most unjustified. The one man who **should** be angry at the criticism levelled at him by the fans is Peter Davison. After he left the rôle there were many attacks on him, claiming that he was never right for the part and that the last decent Doctor was Tom Baker. I can't remember any of these criticisms being levelled **during** his time on the programme. Just think, had Davison never been offered the part of the Doctor but still did **Campion,** wouldn't there be a lot of people saying something to the effect of "Oh, wouldn't he make a good Doctor ?" In fact, you could take the Doctor out of **Black Orchid** and put Albert Campion in his place and no-one would notice the difference!

As ever DWB continues to provide that cut above the rest service, increased now with the **DreamWatch Bulletin** format. Keep up the good work!

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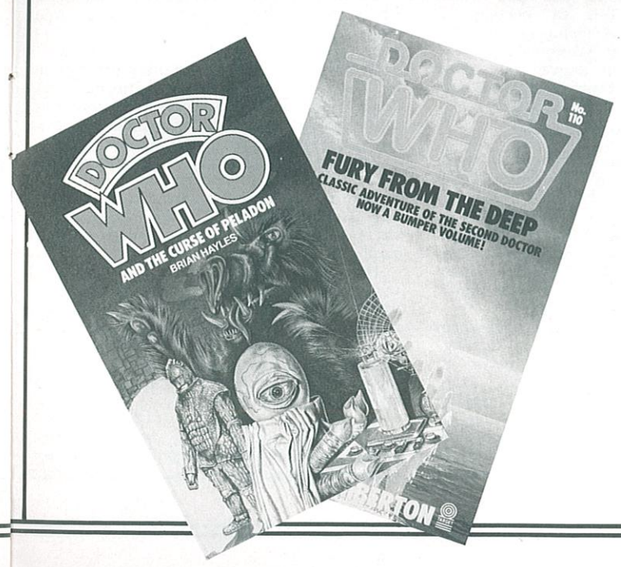

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The Shape of Shows to Come...

AS SCIENCE FICTION regains a foothold in the popular imagination, it's worth looking over the horizon to see what may be arriving from America in the near future. And it's definitely not all 'Star Trek: The Next Generation' either.

Something Is Out There began, like V - which recently saw a repeat in some ITV areas - as a four-hour mini-series, and such was its success that makers, NBC, gave it a thirteen-part series, though one wonders why. The original mini-series looked promising, but despite its large audience and high ratings it did not carry its success through with the weekly episodes this winter. This is probably due to its rather limiting format.

Screened in two segments in May last year, **Something Is Out There** had a formula for success. A $7.5m budget for four hours of television, with Rick Baker creating the alien killer, John Dykstra designing special effects, and location shooting in Australia. It could hardly flop... Like a cross between Moonlighting and **Alien Nation, Something Is Out There** teams extraterrestrial woman Maryan d'Abo with human cop Joe Cortese. The raison d'être of the mini-series was the hunting down of the shape-changing Something which had escaped from a prison ship and fled to Earth. It all sounds pretty familiar, but where **Something Is Out There** won through was in its humour that, miraculously, never detracted from the dynamics of the science fiction scenario.

The director, Richard Colla (who bowed out of the follow-up series), attributed its success largely to d'Abo and Cortese, and also to the fact that they were often kept ignorant of the outcome of scenes until the last moment. As Colla describes it: "There's a great openness to the characters because they're very vulnerable. As long as you're playing it from that point of view, then you have characters who are very much more integrating to the audience." However, when it came to the follow-up series, Colla was at a loss to know what direction the programme could take and even saw it becoming a **Mork and Mindy** style affair.

Major changes had to be made to its format, of course, with only $1m per episode and a weekly schedule. The departures of Baker and Dykstra didn't help either. The audience wanted monsters and special effects, and that was precisely what they **didn't** get. This series of **Something Is Out There** concentrated on the central relationship and d'Abo's alienness. As it turned out, being broadcast opposite Dallas and, later, **Beauty and the Beast**, has been its ultimate downfall and any hopes of a further series have been quashed.

By way of contrast, **War of the Worlds** - an updating of the H.G.Wells story which débuted on American television in October - exploits its dependence on monsters and special effects to the full. But don't be surprised if this all sounds pretty familiar too.

The scenario takes up 35 years after the Martians' first invasion of Earth when they emerge from hibernation after exposure to that great science fiction standby, nuclear radiation. Once again, the aliens want to take over the Earth in readiness for the Martian hoards waiting on the doorstep. To aid them in their battle are plenty of handy zombies to do the dirty work. The central human characters of the series are the resistance fighters Dr.Harrison Blackwood (astrophysicist/macho hero), Susanne McCullough (microbiologist/token woman), Norton Drake (disabled radio astronomer/token black) and Colonel Paul Ironhorse (military - what else!). **War of the Worlds** also allows Ann Robinson to reprise her rôle as Sylvia Van Buren from the George Pal film version made in 1953, but only from the ward of a mental hospital.

The series contains a two-hour pilot segment and 22 one-hour episodes, and at only $680,000 per episode the budget is pretty tight considering the make-up and effects that are involved - so don't expect any miracles.

Paramount, meanwhile, is still flying high with **Star Trek: The Next Generation**, which has now entered its second year with some minor cosmetic changes. One welcome addition to the cast is Whoopi Goldberg starring as the ship's bartender! The recent Hollywood writer's strike meant that a ten-year-old pilot script for the last intended **Star Trek** remake in the late 70's had to be taken out of mothballs. Did anyone notice the difference ? Just **being Star Trek** means it cannot fail.

THE NEXT GENERATION: Joe Piscopo, Whoopi Goldberg and Brent Spiner

FEBRUARY review

A LOT OF PEOPLE have fond memories of 'Robin of Sherwood'. It was a popular television series in its day, so the makers of 'William Tell' could have had it in mind when they devised this series. It would be a great bandwagon to jump on, but you won't find any fantasy (or crash zooms) in 'William Tell'.

It's an historical A-Team, with the same glossy production values, action-adventure orientation and mindless scripts. Starring a hapless Will Lyman as Tell (he's a bit weedy looking to be this great historical man of the people, actually) and the suave Jeremy Clyde as his nemesis Gessler, the series attempts to recreate the Robin/Sheriff of Nottingham relationship, but lacking the humour and the sparkling performance of Nicholas Grace.

The opening titles announce the show's policy of introducing guest stars each episode. Glimpsed among the shooting arrows and 'exciting' action that makes up each episode's introduction are Brian Blessed, Richard O'Brien and Robert Morley. The actors are probably surprised that the series has turned up now, considering that it was made in 1986 in France at the Chateau of Virieu. Despite the English-speaking leads, there is certainly some dubbing in evidence, suggesting that this Euro-mishmash had more than half an eye on the television possibilities of 1992 and eternal reruns on Murdoch's Sky Channel.

The series also fits in with modern TV watchdog guidelines. After some tampering by the IBA, who cut out the violent culmination of some action scenes, William Tell is now considered fit for family viewing. Unfortunately, this renders some of the hero's actions inexplicable. With its Star Wars style logo, American accents and pop video sensibility **William Tell** is certain to capture the younger members of the audience - hence it's Saturday afternoon scheduling - but will leave any adult viewers cold. More **Knights of God** than **Robin of Sherwood**, I'm afraid.

EQUALLY DIRE...

Saturday evenings degenerate from there with the equally dire **Superboy**, which continues despite everything. How this series manages to justify its place in the schedules is beyond imagining. Dreadful American kids pretend to be superheroes while dreadful American actors pretend that it's all worthwhile - at least, they'll get a paycheck.

This scaling-down of the Superman formula has also resulted in a scaling-down of the dramatic impact (never all that great in the movies anyway). Here the young Clark Kent is an aspiring reporter working on the, wait for it, student paper! Lex Luther is a scheming would-be yuppie (the series is set firmly in the eighties, not the fifties as it should be if it was in any way related to the movies). How the antics of a greasy-haired kid in an outsize cape can be remotely entertaining is one of the great mysteries of present-day television. And this show doesn't even have a guest star policy to make it barely worthwhile.

Adult viewing at the moment seems less concerned with escapist fantasy than with post-yuppie philosophical blues. We can all look forward to **Uncertainties**, the new BBC2 series posing such questions as 'Who am I?', 'What am I?', 'Where am I going?'...

Meanwhile **The Groovy Fellers** decided to go for a weird surrealistic finish. As Jools Holland tossed **Prisoner** references into the ad-libbed dialogue, the Groovy twosome found themselves hurtled through a time warp into their own title sequence. There they had to undergo the apparently authentic, and therefore painful, experience of a 'press launch' for the series. All those TV columnist hacks would have been surprised to find themselves on TV!

The Groovy Fellers ended as it had to - with the departure of the Martian to wherever he had come from, and the return of Jools Holland into the wasteland of TV obscurity. It was fun while it lasted, and Friday nights were all the more livelier with the exploits of Jools and his Martian.

SUSAN POLAN

NEXT MONTH: The 'doomed' American Max Headroom series...

THE CYBERMEN have featured prolifically in the JNT era having only appeared once before in colour in 'The Revenge of the Cybermen'(1975). Most of their colour yarns have portrayed them poorly when compared to their 60's predecessors, and their only unanimously acclaimed 80's story, 'Earthshock', really attributed it's success to the stark direction of Peter Grimwade rather than the long-awaited return of the silver giants. Yet had the Cybermen this decade been portrayed akin to their 60's counterparts the stories could arguably have risen above the inadequacies of garbled scripts like 'Attack of the Cybermen' and more recently 'Silver Nemesis'. In the following article, Sean Gibbons aims to pinpoint why...

80's CYBERMEN JUST AREN'T SCAREY

IN 'SILVER NEMESIS' the new(ish) Cyberhelmets were an improvements on their recent predecessors, and their costumes weren't too bad considering many of the pre-season doubts.

The colour contrast between shiny, silver heads and dull grey bodies is effective, ironically mimicking the Daleks' original colour scheme. The motifs from other previous Cybercostumes are appreciated too, but still today's Cybermen cry out for a return to the 'blank' face-plate.

In Who Dares' excellent Cybermen, costume designer Dinah Collins - responsible for their updated modern appearance in **Earthshock**(1982) - admits that, although good, they are not really reaching their potential. She admits her design did not appeal like earlier versions, but in fairness she hadn't seen the earlier Cyberstories. To quote: "I wish I'd seen something of the first(i.e.60's) Cybermen. From what I've heard of them since, they seem to have been horrifying - and I didn't think mine were." She's right - 80's Cybermen **just aren't scarey**!

First and foremost there are too many curved lines on the 80's Cyber'face' which give them an almost 'cuddly', chubby look, like a cross between **Star Wars'** C3PO and a Stormtrooper. In particular, the arches above both eyes provide the 80's masks with a somewhat surprised expression in contrast to the more chilling (and exciting!) 60's blank look which consisted of just two holes and a slit.

Pre-**Earthshock**, the actual face/mask had **no** other features, with the exception of **The Tenth Planet** Cybermen, but even there the cloth faces were very blank and skull-like and, therefore, horrific. Now we have a curved line across the middle of the faceplate, breaking up the 'blank' look. In addition, the mouth is no longer a simple straight slit; the curving lines either side of the mouth give what co-Cybercreator Gerry Davis calls the "hangdog" expression, or "dogface" they now possess.

It is not my intention to knock the current design, which **is** quite effective. But with **fewer** design elements they would look far more scarier - like they always used to! Personally I feel their most effective design to date were the **Moonbase/Tomb of the Cybermen/Wheel in Space** variety. The featureless, blank metallic face, bar two skull-like empty eye-sockets and expressionless slit instead of a mouth; the oddly-stylised ribbing on top of the head only, suggestive of a crude representation of what was once human hair; and the 'teardrops' around the eyes - **these** are the design elements that need to be restored to the Cybercostumes of the 90's if they are to become figures of fear again as opposed to figures of fun.

Will we ever see terrifying-looking Cybermen again ? Certainly with a new policy not to frighten, the BBC may not allow them to look as scary as their 60's counterparts, both in mask **and** actor's body language. At PanoptiCon last year I saw an episode of **The Moonbase** for the first time since 1967 and I was awe-struck by a couple of other features which made the original Cybermen superior: their genuinely chilling, flat vibrating voices, and their physical strength. JNT claims these monotone voices are dramatically unbearable. I disagree: they were **chilling**, and therefore memorable. David Banks seems to prefer (as an actor) Cybermen who waggle their shoulders and jab their fingers in the air; I as a viewer prefer Cybermen who look streamlined, powerful and physical, as they did in **The Moonbase** and the other 60's stories. Since PanoptiCon IX I have been fortunate enough to see episode two of **The Moonbase** and, even as an adult, the scene where a single Cyberman pulls the sheets of a man in the sick bay and carries him away like a sack of potatoes under one metallic, three-fingered arm, is frightening.

It was portrayals such as these, combined with believable sci-fi scripts, which had me watching, as a child, from the crack in the door. Can you really imagine today's children numb with fear at the sight of Cybermen succumbing to an attack of killer gold coins ?

If JNT really **is** concerned about "unbearably undramatic" monotone voices, good plots and script-editing should more than compensate. When **The Robots of Death**(1977) was first broadcast, many viewers wrote in asking for more. In fact, the robots in this story displayed many of the characteristics of the 60's Cybermen: they spoke in monotone voices that never got excited or emotional, remaining calm even when disaster threatened their human masters; they had stylised silvery metal hands and faces with swept back, rib-sculptured hair; and they evoked fears of 'walking dead men' who are unstoppable and who can kill humans with ease. They were led by a calculating Controller who, although human, was more like a Voc Robot. Although **Revenge of the Cybermen** is a fair old yarn in itself, **The Robots of Death** is considered to be one of Tom Baker's finest stories.

Even if today's Cybermen were portrayed more along the lines of the Vocs, they would still be infinitely superior to the clowns they have become.

SEAN GIBBONS

NEXT ISSUE: An exclusive interview with Jack and John Lovell, the construction team the BBC contracted during the 60's to design all the 'Doctor Who' and 'Quatermass' monsters (excluding the Daleks and the Zarbi) including all versions of the 60's Cybermen! Discover the secrets behind the Cyber-earmuffs, the Monoids' Beatle haircuts and much more...PLUS, for the very first time, a (COMING SOON: An exclusive interview with 60's Cyber-designer Daphne Daze...)

BY PHIL BEVAN

DALEKS HAVE KNEES TOO

'ARE MY lights flashing?'

'I don't know. Are you flashing them?'

Click, click. 'Well?'

'No, they're not. Oh dear. I wonder if mine are.' Click, click.

'I can't see. Ask Cy.'

'Cy?'

'Your lights are flashing, but I don't like the look of your plunger.'

'What's wrong with it?' Wiggle, wiggle.

'It's sort of *dangling*.'

'*Dangling*?' Wiggle, wiggle. Clang. The end of a plunger rolls noisily along the floor and disappears into a corner. Giggle, giggle.

'Oh dear, your knob's fallen off.'

The voices could be those of any actors anywhere: bantering whispers whose flippancy disguises a hint of nervousness and a strong undercurrent of boredom at endless waiting in the wings. They are very human voices. Yet the figures from which they emanate are anything but. Short, metallic and menacing, they are mankind's oldest and most sinister enemies: the Daleks.

The wooden doors slide open. With frightening speed, the phalanx of Daleks advances on to the set. The human actors freeze in terror. The room is filled with grating, electrical voices: '*STAY-WHERE-YOU-ARE!!!*' The humans remain frozen. Apart from one.

'Cut!' Director Andrew Morgan walks forward. 'I can only see two Daleks. Where are the rest of you?'

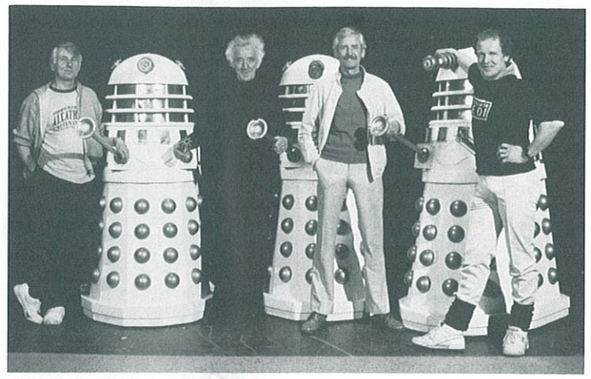
'I'm stuck,' says a faint, apologetic voice behind the door.

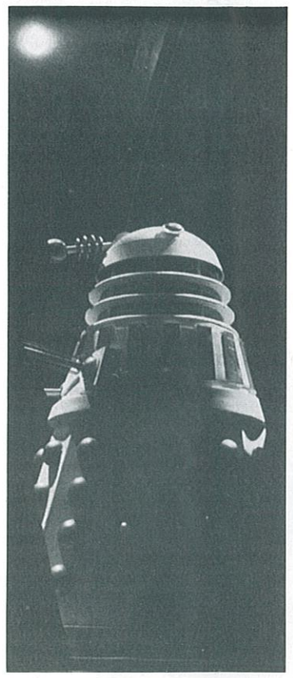
'So am I,' says another.

'There isn't enough room between the door and the wall,' says the first voice, with a trace of a whine.

The Daleks shuffle back to the wings and confer among themselves. They look as though they are plotting to exterminate the director, but they aren't. Instead, they politely rearrange themselves so that their next entrance will be swift and unimpeded. A stagehand takes advantage of the interruption to repair the damaged plunger. And the filming of the new *Doctor Who* adventure, 'Remembrance of the Daleks', continues.

The Daleks made their first terrifying entrance 25 years ago, in the first series of *Doctor Who*. They have been threatened with extinction many times since then, with several defeats at the hands of the Doctor and, more recently, rumoured attempts by Michael Grade (then at the BBC) to terminate the entire series. But in 11 days' time they return to our screens. They have survived, and for several generations of young viewers they remain the definitive science fiction baddies, heartless, inhuman, almost indestructible and implacably evil. And yet, without losing their power to petrify, they have gradually become a much loved institution.





A steely grim Dalek, *above*, and its human voices, *right*

To call them a British institution would be misleading: there are Dalek fans in at least 65 countries. But there is something undeniably British about them: like *Blue Peter* and *Woman's Hour*, the Daleks (and *Doctor Who*) have gradually become part of the nation's collective image of itself. We may not actually want them to *win*, but we do regard them with a certain affection. And close investigation reveals that, in spite of their intimidating exteriors, most Daleks really do have hearts of gold.

John Scott-Martin, for example, has been a Dalek 'operator' for 25 years. In costume, he trundles around with flashing lights and thrashing plunger as fiercely as anyone. In the flesh, he is perfectly human: a gentle, white-haired man with a wiry body, a soft voice and mischievous eyes.

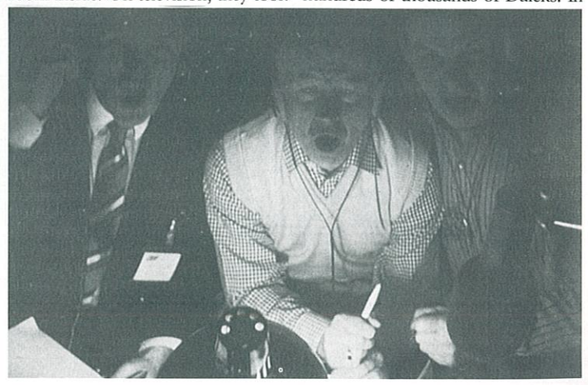
'When I was first asked to do it,' he explains, 'it just seemed like an unusual way of earning a bit of money. But it turned out to be quite enjoyable. It isn't the *biggest* challenge an actor can face, but it does require skill.'

Operating a Dalek ought to be easy but isn't. They are cumbersome, heavy, wooden creatures, with little room inside. On television, they look like metallic miracles of high technology; in real life, especially from the inside, they look like home-made props from a school play. They have lots of painted wood and cleverly concealed rough edges, and you expect them to be full of protruding nails as well. To work them, you sit or squat inside the structure on a small wooden bench, with a cluster of control sticks and buttons a few inches in front of your face – for flashing the lights, for moving the plunger and exterminator, and for rotating the 'head'. Two stagehands remove the top while you climb in and, if you are lucky, replace it without stunning you. You move by shuffling your feet as quickly as possible, rolling the small castors forwards, backwards or sideways as desired, with sheets of foam rubber, strapped to the inside, protecting you (up to a point) from bruised shins. It helps to be quite small and quite expert: otherwise you tend to misjudge the width of the base, crash into immovable objects at high speed and bang your head against the sides, top and controls. I escaped with minor bruising.

The other drawback, according to John Scott-Martin, is that 'It can be bloody hard work. It's all right in the studio, where the floor's smooth and flat, but when you're filming on location it's a nightmare. Cobbled streets, sloping roads – it's knackering.'

Hugh Spight, the newest and youngest operator, agrees. 'When I started,' he explains, 'I was definitely junior Dalek. But because I'm younger and stronger than the others I've gradually become more important. You have to be pretty fit to get through a day's shooting.'

Most people are under the impression that our planet is threatened by hundreds of thousands of Daleks. In fact, there are only four – or only four operators, anyway. 'We have done scenes where there appears to be a whole army of Daleks,' says John Scott-Martin, 'but that's just done by the old trick of four of us rushing around in circles, going past the camera again and again.' The new adventure includes a new breed of mutant Daleks: big, white-and-gold glossy things called Emperor Daleks. The Emperor Daleks are at war with the normal Daleks. But both types have the same operators inside.



John Nathan-Turner, *Doctor Who*'s producer, is reluctant to disclose too many of the Daleks' secrets. 'I'd much rather you didn't take any photographs of people getting in and out of them,' he says. 'I know that everyone *knows* that they have people inside them, but actually showing a picture of how it's done would puncture the mystique.'

He is probably right. We may like and admire Daleks, but we do ultimately need to be frightened by them, and the more you learn about how they work, the less frightening they become. Roy Skelton, Royce Mills and Brian Miller are a case in point. While filming is taking place, they sit in a small studio above the set. They are charming, gentle people, whose conversation consists mainly of casual chat about their scripts.

'I don't seem to have anything at all in the next scene,' says Brian.

'Yes you have,' says Roy. 'Look, there's this bit at the top.'

'Oh yes,' says Brian, reading. 'That's nice: "We obey." That's a good line.'

On the table in front of them, a small television screen shows the action unfolding below. Suddenly the doors at the side of the screen slide open, the camera swings round, and a regiment of Daleks rushes in. The three men in the recording studio are transformed. Their bodies tense, their movements become jerky and mechanical, their faces are distorted with malice. And their voices combine in a hoarse, electrifying shout, inches from the microphone in front of them: '*STAY-WHERE-YOU-ARE!!!*'

These are the Dalek voices. When the programme is finally broadcast, their utterances will have been electronically distorted to make them sound even less human. But it is pretty convincing as it is. Again, it may not sound like a particularly demanding job, sitting by a microphone all day doing nothing apart from barking out the occasional '*Exterminate*' and '*We obey*'. But someone has to do it, and these men do it well. Roy Skelton, the senior voice, has been doing it well for 25 years. He has done many more glamorous things, too, but he is still proud of his Dalek skills. 'It isn't quite as simple as it looks,' he says. 'You have to get the timing absolutely right, just as you do if you're a normal actor. And you have to co-ordinate with the operators as well, because Daleks always flash their lights when they speak.'

John Scott-Martin agrees. 'It really *isn't* very different from normal acting. You have to respond to the director and do everything on cue. The only difference is you flash instead of talk.'

There is a constant danger of being typecast, of course. 'Programme notes almost invariably describe you as a Dalek, whatever else you've done,' says John. 'But that's just something you have to live with. There are certainly many worse ways of earning a living, including some of the other *Doctor Who* monsters. Monoids were the worst: giant ant things that weighed a ton. I suppose there have been times when I've wished that I'd never got involved, but I must admit that on the whole it's great fun.'

'It *is* tempting to think of *Doctor Who* as a bit of a dead end,' says John Nathan-Turner, who has been producing it for nine years, 'but in practice it's a wonderful thing to work on, because the idea is always developing.'

None the less, some things never change. John Scott-Martin still remembers a cartoon he saw years ago in which a Dalek was shown at the foot of a flight of stairs, looking bemused. 'Oh well,' it was saying, 'that puts paid to my plans to conquer the universe.' 'What I love about Daleks,' says John, 'is that although they are obviously very frightening and virtually indestructible, everyone knows that you can completely immobilise a Dalek simply by putting a small obstruction – even a pencil – in front of its wheels.' ■

THE ABOVE ARTICLE by Richard Asquith is reprinted courtesy of The Weekend Telegraph Magazine (c) 1988.

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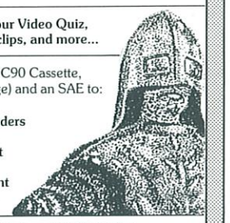

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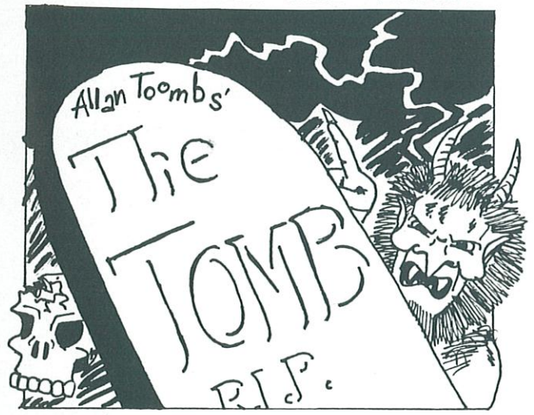

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NEW CONTRIBUTING ARTISTS AND WRITERS WELCOME

MYTH MAKERS 16

"EE BY GUM, it's parky out, ma"! The latest Myth Makers tape takes us up to Yorkshire for a chat with Captain Mike Yates himself, Richard Franklin.

Nicholas Briggs uses the blue crystal from Metebelis Three to unlock Franklin's mind and explore the 'wonders' therein, but not before Richard makes sure he gets an early plug in for his forthcoming novel entitled The Killing Stone, which chronicles what happens to Mike Yates after **Planet of the Spiders**, and it is Franklin's plan to follow Charles Dickens' method of publishing a chapter a month for eleven months. Yawn...

We get an account of the early life in the country of master Franklin, including his reminiscences of appearing in a production of The Ghost Of Jeremy Blunder at the age of nine. Yawn...

Subsequently he went to RADA and what he describes as his "rebirth" which led to several years performing with leading repertory companies, but quickly moving on to **Doctor Who** where he retells the story of how his then agent, David Preston, was sitting next to Barry Letts at the theatre one evening and managed to get him an interview for Mike Yates at the BBC the next day (proving that not only Tony Selby and Colin Baker got work on the series from social occasions!).

Franklin is adamant that Mike Yates "...was not a traitor", giving us a full-length explanation on why this is so. **Mega-yawn...**

He admits to being "crestfallen" at initially not being invited to appear in **The Five Doctors** and it turns out it was the Darlington Local Group protesting to JNT that led to his cameo appearance - a last minute casting he says was given away by the fact that his pages of script were a different colour to everybody elses'.

He reveals he is intending to publish Recall UNIT as a play so that local groups can put it on for a bit of fun. Groan...

BLASÉ

After last month's excellent Jon Pertwee tape, I'm afraid Mr.Franklin's interview is a bit of a let-down, which is not the fault of ReelTime Pictures or interviewer Nicholas Briggs (there are some **stunning** views of the Yorkshire countryside!). I'm afraid I found he was just not that interesting a person and comes over a little too blasé for my liking. The highlight of the tape for me is when he describes how he converted an old Methodist chapel into what is now his home, and that just about sums it up; one for the die-hard fans only I think.

However, I must give a mention to the new opening titles and graphics which are really excellent; set in a starfield out of which bursts Nicholas Briggs followed by views of the TARDIS' roundels containing the seven Doctors. Marvellously professional and slick, consolidating the ever impressive work of ReelTime Pictures.

Myth Makers 16 lasts approximately 40 minutes, costs £11.24 (inc' P+P),and can be obtained from John Fitton Books.

ROBERT COPE

THE CHASE

JAMES HOWARTH REVIEWS JOHN PEEL'S LONG-AWAITED DALEK NOVELISATION PUBLISHED BY W.H.ALLEN IN JULY

JOHN PEEL'S novelisation of 'The Chase' begins with an author's note explaining the fact that "...this book is not strictly an adaption of the televised version..."

The background to this and the reasons for it have already been fairly well documented through articles, written by Peel himself, in The Frame(#8) and DWM(#144). The former ends with the words "It's even more fun to write Dalek novels". This much is evident. Peel has obviously put a great deal of time and effort into his work on the manuscript and one gets the impression, when reading it, that he really did enjoy himself. The latter article ends with the words "the printed word can still win out over video tape!" and I, for one, whole-heartedly agree. What, on television, was an often visually-sloppy, overly-comic romp with the regulars' tongues firmly in their cheeks for most of the time has been transformed into a richly descriptive and captivating adventure.

Nearly ten years is a long time to wait for a new Dalek novel, but it's been worth it. I could go as far as to say that, in my humble opinion, it is the best ever Dalek novel, but actually I don't believe it is. I reserve that honour for **The Daleks' Masterplan** part one (reviewed next issue)...!

RUTHLESS AND CALCULATING

The story opens with the Daleks not only locating the position of the TARDIS, it being Aridius-bound having just left Xeros, but also despatching 'The Executioners' in their time machine to destroy their greatest enemy. (Incidentally, only two other episode titles are used as chapter headings, these being 'Flight through Eternity' and 'Journey into Terror'). In the TV version there is a gap between these two events, but the book immediately heightens the impending threat of the Daleks - creatures that John Peel **never** treats as a joke. They are always ruthless and calculating, they are never boringly repetitive - their continual chanting of words like "annihilate" are trimmed down to a single exclamation - and most of their short-sentenced dialogue is restructured to form longer individual speeches. I breathed a deep sigh of relief when no mention was made of the stuttering, hesitant "Er...um" 'junior' Dalek!

Some of the more humorous elements of the opening TARDIS scene are retained, for example Ian's engrossed reading of a 'pulp' sci-fi yarn, while others are either omitted or altered. The Doctor, while tinkering with the Time/Space Visualizer, doesn't mumble through a mouthful of screws, complaining about Vicki's whistling. Instead Barbara mumbles through a mouthful of pins as she adapts one of Susan's dresses - **despite** Vicki's being "dirt-repellant and self-cleaning"! This appears to be a general rule of the novelisation, with much of the humour (presumably introduced at the script editing stage by Dennis Spooner) being either toned down or left out altogether. While this policy makes for a tougher, far less frivolous story, I was sorry to see some of it go, for instance:

Vicki(referring to the Visualizer): No, Doctor, you're kidding! Why didn't you tell me ? I could have fixed it for you, instead of you fiddling about with it!

Other, more cringe-worthy lines, like "Now you've squashed my favourite Beatles!", you'll no doubt be relieved to discover, probably didn't make it past the first draft.

OPPRESSIVE

I fail to understand why John Peel describes in the aforementioned articles the ring-in-the-sand scene as "an inane speech about her (Vicki's) childhood fairy stories" and "an inane tale of princesses and horrible things lurking under the ground". The TV version bears no relation to his comments at all! Castles and drawbridges, yes. Fairy stories and princesses, no. Either way, he reinstates the original Nation-written scene, and all the better for it.

The events leading up to and including the destruction of the Taltarian airlock on Aridius are vastly expanded and rearranged, including a potted history of the Aridians and the Mire Beasts beyond what the Doctor and Barbara are told by Rynian and Malsan. What comes over on screen as a series of short, bluntly-edited scenes are developed into an oppressive, seemingly hopeless situation, and the two companions are far less optimistic about Ian and Vicki's chances of survival.

One short scene, that is simply referred to on TV, has been added in which the Aridian Elders try to determine how they should deal with their guests - whereupon a Dalek enters and decides for them. In contrast to all this elaboration, the scenes where Ian and the Doctor prepare to lure into a trap a Dalek guarding the TARDIS are surprisingly brief. The jumble sale joke is retained, but the Dalek certainly doesn't get nicknamed "Fred" or "Archie" as they jump up and down to attract its attention, dodging the somewhat delayed reaction of its weapon. None of that happens; the travellers escape with ease.

With the benefit of hindsight, Peel is able to alter the line about the Time Path Destructor/Indicator (take your pick) having been in the TARDIS since the Doctor "constructed" it.

He also adds a few references to Taranium - one in a completely new scene where the Dalek Leader reports back from Mechanus, another in a scene (added as well) where the Doctor and Vicki investigate the Daleks' time machine - thereby "foreshadow"ing the plot of **Masterplan**. He even adds a 'flying disc' at one point.

I happen to think that the episode on top of the Empire State Building is the only deliberately funny part of the TV story that actually works. Peter Purves is in fine form as the bungling Morton Dill (given the middle name initial 'C' in the book) and I prefer this character to Steven! The bit where he tries talking to the Dalek through its sucker, presumable some improvisation by Purves which is omitted in the novel, always has me in stitches. Peel has really gone to town with this part of the story, supplying Dill with a mini-biography and, indeed, a very unfortunate future life which contains a neat little 'in'-joke. The scene is altered to the extent of not having the supremely-bored tour guide nor the other tourists; not even the old dear with the feather-laden hat (and it's set in 1967, not 1965).

As has already been documented, the Marie Celeste sequence has been embellished with factual information - so far as it is known - making this an intriguing chapter. Interestingly, the following TARDIS scene is extended to include Barbara's concern that the crew may well have survived and the mystery never have occurred if the four time travellers and their Dalek pursuers hadn't landed on board. Peel uses Ian to remind her of events in **The Aztecs** in order to dispel her anxieties about interfering in history. The author also later refers to Vicki's enforced stay on Dido in **The Rescue** and the two school teachers' first encounter with the Time Lord in **An Unearthly Child**. It is little touches such as these that help make the novel rounded and complete, fitting it in to the history of the story's own era.

Again, the haunted house episode is expanded and slightly rearranged, containing suits of armour with a life of their own and other typical 'spooky old house' effects, although at the beginning the dialogue in the book follows that of the TV version almost word for word (up to and after this point, a rare occurrence). Whereas the amusement park is American on TV (the entry fee seen on the board at the end is clearly marked with a $ sign), in the novel it's in Battersea Funfair! It's also "The House of Frankenstein" as opposed to "Frankenstein's House of Horrors". (I knew you'd want to know that!).

The biggest changes between the TV version and the novelisation are to be found with the arrival on the planet Mechanus. Here events, though following the same overall pattern, differ quite extensively in places.

NOTICEABLY DIFFERENT

The eight foot high mushroom-like Fungoids, the lights through the swamp, the robot Doctor, the cave...all of these are featured but are noticeably different; in particular the confusion surrounding, and the confrontation between, the two identical Doctors. These parts are barely recognisoble, but much improved. To verify the real Doctor's identity, Peel adds further references to previous stories, namely **The Web Planet, The Crusades** and **The Space Museum.**

John Peel captures the sinister nature of the jungle very well, what with its "rustlings, creakings, rattling noises" giving depth to Vicki's fears as she tries to locate her friends. He expresses to good effect Barbara's disbelieving sense of loss at the news of Ian's death and explores the Doctor's affectionate feelings towards Vicki.

The action deviates even more once the four companions discover the strangely-shaped city above the jungle. Yes, they're captured by a Mechanoid (spelt "Mechonoid" in the book); yes, they go up in a lift to the city; yes, they meet Steven Taylor and then plan their means of escape as the Daleks begin to invade - but that's where the similarity ends. When Steven (who does not have a "monkey's perch") makes his entrance he launches into a short history lesson about Earth's expansionist phase (which began a hundred, not fifty, years before); fleets of spaceships sent out to terraform planets; the Draconian War(!); and the background to the Mechanoids, whose prisoner he has been for five years, not two.

The escape from the roof is, on television, a rather silly affair, what with Ian clowning around on the edge of a 1500 foot drop, Steven returning to a smoke-filled cell to retrieve his teddy bear mascot "Hi-Fi" (**not** in the book!), Vicki moaning and gasping excessively as they prepare to lower her over the side, and an unintentionally funny bit where William Hartnell nearly yanks Jacqueline Hill's slacks off as she is pulled over the edge of the roof set.

All of this is converted into a race against time; a tense, gripping, desperate attempt to escape the Daleks, the Mechanoids and the blazing city. Although the Mechanoids are not given characters (whereas, in a sense, the Daleks are), neither do they come across as "fat, little darlings". They simply obey the instructions of a central computer, protecting their city and themselves from attack. The memorable battle scene towards the end, which begins at an earlier point in the novel, is dealt with in spartan detail. Peel is apparently more concerned with the numbers left on each side of the conflict rather than plotting and describing battle tactics. Not that this is a complaint - tension still runs high for the escapades.

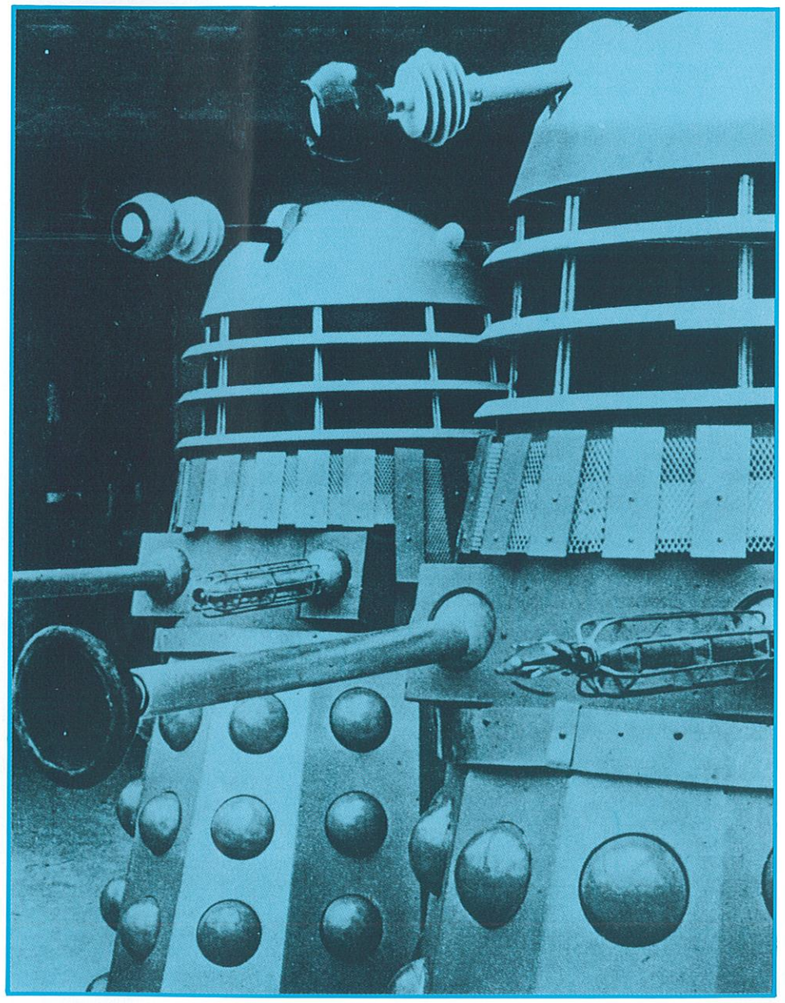
SYMPATHETIC

The final scenes, where Ian and Barbara decide to take the opportunity afforded to them to go home, are handled much better in the novelisation. Instead of shouting at and insulting his companions (a bluff, anyway), the Doctor, though naturally saddened, is agreeable, sympathetic to their wishes and understanding. He even fears that Vicki may wish to join them. Peel then has the Doctor later bluffing that he would have **asked** them to leave before too long.

And that's about it, folks. Ian and Barbara arrive safely in 1965 to enjoy the simple pleasures of a pint by the Thames, while the TARDIS departs from Mechanus with an as-yet-undiscovered new passenger on board.

John Peel wrote in his Frame article: "Fans expecting the TV version may end up a trifle disappointed, but I doubt it". Well, he doubts it quite rightly and need have no fear on that score. The only thing remotely disappointing about this book is its cover. Didn't somebody say something about a "bloody mess"...?

(With thanks to Nicholas Laister and Patrick White)



THROUGH A SPACE-TIME VISUALISER the Doctor and his companions are horrified to see an execution squad of Daleks about to leave Skaro on a mission to find the TARDIS and exterminate the time travellers.

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